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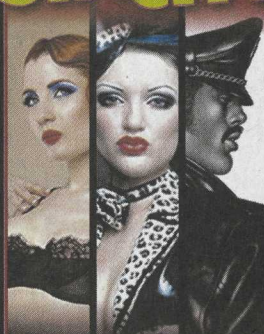
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EDITOR'S NOTE

First and foremost, let me introduce myself by admitting that for every experience I've had in my life, there's been a Sheryl Crow song that sums up said experience quite nicely. Long story short, "All I Wanna Do" is have some fun. Every summer I strip off my shirt, slap on a pair of shorts and bike on over to Third Beach so I can go "Soak Up the Sun." On a more serious note, though, considering the ups and downs of this crazy, unpredictable life of mine, I've come to realize that "Everyday is a Winding Road." For instance, I can't say I ever imagined myself penning an editor's note, let alone one so focused on my love for a certain rock 'n' roll cougar.

Playing into this mind-boggling, Top 40-geared analogy I've set myself up with, I can't help but wonder how good old Sheryl would help me define this new chapter of my life. I'd like to think that she'd strut into the Discorder office with her Telecaster slung low and her chestnut locks a-flowin'—we keep the windows open all year long, apparently—singing "A Change Would Do You Good." Maybe it'd be in reference to me, maybe about our new Under Review editor Sarah Charouf (Hi, Sarah!), or maybe she'd just be talking about Discorder in general.

So here we are with the first new issue of the year and what's changed? Admittedly, beyond our personnel, not a whole heck of a lot. I can't say that's a bad thing, though.

This is, of course, still a music magazine, and one that's focused on covering some of the best bands Vancouver has to offer. This issue alone has at least four local acts you need to check out. Cover star Teen Daze, for instance, is an enigmatic electronic artist from Abbotsford that has already started to make a splash worldwide through his undeniably catchy string of chillwave records.

This month we've also profiled all three winners of last year's Shindig competition: the Oh Wells, Wizerdz and Crystal Swells. With each up-and-coming act earning studio time, not to mention a little bit of dough, we're hoping to rock their new tunes in the office sometime soon. Considering the local buzz these guys are getting, chances are you'll be cranking these records too.

It's hard to say what the future of Discorder will entail. While I can't imagine the formula will be changing too drastically, we'll definitely be tweaking things here and there to make this era our own. And, of course, there will be fresh, exciting new bands to read about every month. Much fresher than, say, Sheryl Crow.

On a personal note, you can expect a lot of truly groan-worthy, Dad-style humour in forthcoming editor's notes. I hope you're all "Strong Enough" to stomach the puns.

Discorderly yours,
Gregory Adams

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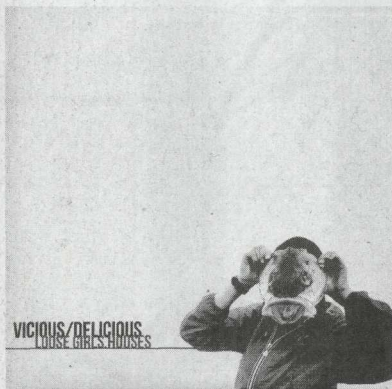
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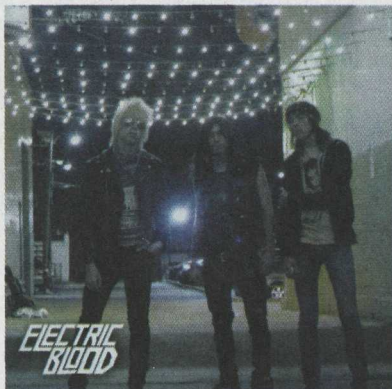
BY BYRCE DUNN



It feels like forever, vinyl lovers, but I have returned feeling fine and ready to shine—a light that is—on some new releases that have come my way in recent weeks. Starting us off are locals **Shimmering Stars**, with their seven-inch EP of embittered longing and wistful dreams of revenge. Wrapped in a cloak of hazy, echo-laden harmonies and downright gleeful guitar, it's hard to believe that singer Rory McClure wants to set this town on fire in "I'm Gonna Try," his thoughts of violence only quelled by the hope he'll win over a lost love. The '50s bubblegum-style balladry that propels this song—as well as the single's other three tracks—is a sure-fire, stick-in-the-brain-for-weeks formula that works wonders, but lyrically this song hits you where it hurts. The skipping syncopation of the line, "And despite my an-ti-path-y I am longing to be someone better" is akin to the skipping of your own heartbeat at the sight of your sweetie in the arms of another. It takes you a second to figure it out, but by then it's too late. Rory continues his lament with the bleak, "I've lost my mind/I'm losing you/It's just as well." Damn, life sucks. Things don't seem to get any better for him on tracks "East Van Girls" or "Believe" either, but by the time the gloriously uplifting, Gilbert Becaud-by-way-of-the Everly Brothers number "Let It Be Me" rolls around, you can't help but feel a small victory for Rory and his crew. They may be down, but they're certainly not out. Don't wait another minute, get this now.

Much like Vancouver's uncanny ability to morph its musicians into myriad different projects, Montreal is also known for its shape-shifting talent pool. It's no surprise, then, that when members of Red Mass, the Peels and Amanita Bloom get together as **Vicious/Delicious**, the results are spooky and spectacular. Both tracks off their recent release ("Loose Girls" b/w "Houses") balance the shoegaze-gloom of acts like Swervedriver and Spacemen 3 with the modern psych flourishes of the Warlocks and the Black Angels. Full of fuzzed-out guitar, dark and driving bass lines and an almost ghostly vocal delivery that suggests these guys are fans of Italian horror movies, the set recalls nights spent among the drug-fueled basement parties of troubled youths. The collection creeps, slithers and slides into your mind and won't let go.

Down the 401 we go to Toronto, where two bands who share a side apiece

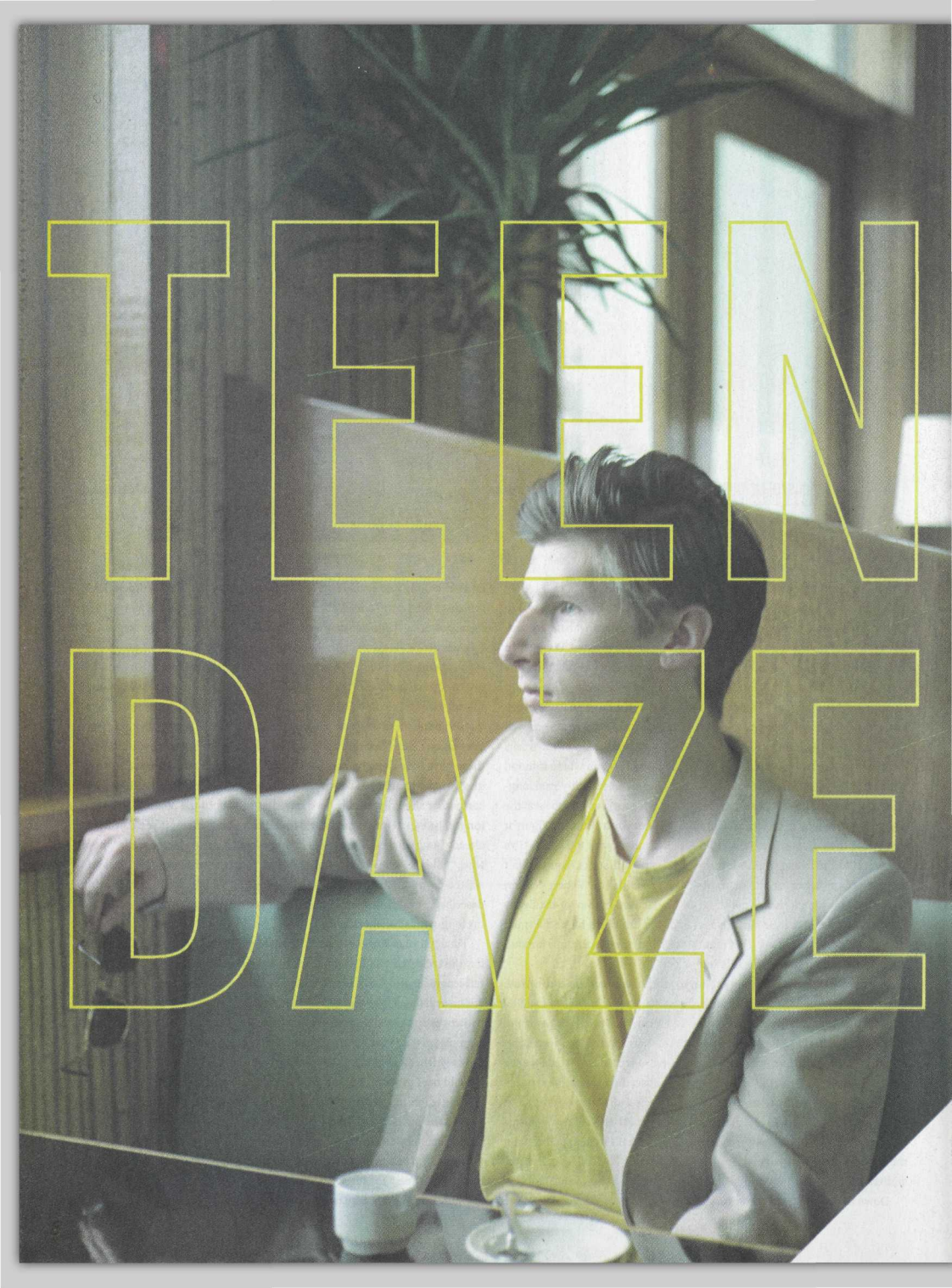


crash headlong into each other, and the results aren't pretty. **Maximum RNR** are a little road-worn and weary on this latest slab of hellbent-for-glory, punk/metal posturing. Unfortunately we've heard this style before: a burly singer with four dangerous-looking dudes backing him up with Mwötorhead-meets-the-Mentors-inspired riffage. There's potential for greatness, but a song about a pretty-boy Scientologist ("Kill Tom Cruise") does them in before even getting to song two ("Welcome To Sodomy"). Perhaps this is my age showing here, but shouldn't these songs be sung by a bunch of teens? Seems like these guys have taken a step backward and put this muscle car in reverse. I've liked what these guys have done before, but this intellectually regressive outing pales greatly in comparison. Likewise, garage rockers **Electric Blood** give us three songs that should probably have stayed in park until the paint dried a little longer. Judging from what little I found out about them, it seems they've already hung up their biker boots and bandannas, so it's just as well. "Shoot Now," "Skin & Bones" and "Nothing's Free" are tales of drug-addled days and wasted-beyond-belief nights that musically don't quite catch the vibe being described. A valiant effort, but it doesn't get my motor runnin', if you catch my long-winded allegorical drift.

Finally, the Los Angeles-based originators of "Dirty Reggae," the **Aggrolites**, have just released a limited single featuring two tracks from their forthcoming full-length, *Rugged Road* paired with some exclusive b-side content. Recorded on reel-to-reel for a more vintage feel, "Dreaming On Erie" and "Trial And Error" will appear on the aforementioned record, due Feb. 22, and both are prime examples of their knack for melding old-school ska, soul and just enough punk grit to get the floor moving. The flipside features "Enemy Dub," an exercise in languid bass grooves, and the playful, carnival-organ-led "Eye Of Obarbas." Anyone who's hip to these cats undoubtedly knows that the proof has always been in the pudding in the Aggrolites' live show, and they'll showcase those traits when they take a detour off their current tour with Social Distortion to play Venue on Feb. 10. To paraphrase an earlier Aggrolites track, "we're gonna have a wild time," for sure!

More next month. Stay tuned! 

TEEN DAZE

A young man with dark hair, styled back, is seated at a dark table in a modern interior. He is wearing a light grey blazer over a bright yellow t-shirt. He is looking out of a large window to his right, with a contemplative expression. His left hand rests on the table, holding a pair of glasses. In the foreground, a white ceramic cup sits on a matching saucer. The background features a large, leafy indoor plant and a lamp with a white shade. The overall lighting is soft and natural, coming from the window.

DANCING HIS WAY DOWN MENNONITE MEMORY LANE

BY DAN FUMANO

PHOTO BY MICHELLE FORD

STYLING BY MILA FRANOVIC, HAIR & MAKEUP BY JENNA KUCHERA

The ascent of Teen Daze is a thoroughly 21st century story. It begins in Abbotsford with a Columbia Bible College student in his dorm room playing around with his laptop, creating something he intended to share with his circle of close friends. He didn't intend for his music to be taken seriously.

"It was supposed to be funny," said Teen Daze, who prefers not to attach his real name to his music.

Early cuts merged dreamy electronic pop with sounds from viral videos that he and his friends had been watching over and over. "I played it for my friends and throughout the song, they weren't laughing as much as I hoped they would," Teen Daze recalled between sips of beer in the Paper Rock Bar above the Biltmore (which has since closed). "So at the end, I was nervous, like, 'Umm, how was that?' And they said, 'Well, it was actually kind of good.'"

Following the positive reception, he posted a pair of songs on MySpace in April of last year. The Internet liked what it heard, with bloggers praising the mysterious character from just outside of Vancouver. By the first week of May, Teen Daze's track "Shine On, You Crazy White Cap" appeared on tastemaker Pitchfork's site. A week later, they posted his "Gone for the Summer (Part 2)."

These blissed-out electro-pop gems later went on to form Teen Daze's debut EP, *Four More Years*. Propelled by pulsing electronic beats, the dreamy melodies float through layers of fuzz and echo hazily, like bittersweet memories. His '80s-inspired chill-wave sound (Teen Daze points to current artists like Toro Y Moi and Washed Out as stylistic touchstones), the EP's retro art and the project's name itself all evoke a profound sense of nostalgia, which, it turns out, is appropriate.

"The whole reason I made the record to begin with was I wanted to have something for my group of friends when we left for the summer after the school year," he said. "So we could have something to remember the year."

Obviously, though, Teen Daze's music resonated with people outside his circle of friends, with word of the artist spreading across North America. All this before Teen Daze had even played a show.

While Teen Daze seemed to have come out of nowhere, the "overnight success" tag doesn't exactly ring true. Before becoming a web-booster critical darling, Mr. Daze made folk music under the name Two Bicycles. Prior to that he composed and recorded electronic music as Tremulance. The artist estimated that between 2004 and 2008, he produced about seven full-lengths' worth of Tremulance music.

The Teen Daze project's genesis as a bedroom-laptop venture, combined with the significant buzz the music received before playing a single show, belies the impressive stage show that it has now become. By his own admission, it was conceived as "more of a headphones record," but Teen Daze has become a great live act, evolving from a man and his laptop to a full band. His current line up includes guitarist Matthew Joel Vanderkwaak, bassist Brendan Ratzlaff and drummer Greg Atkinson. Daze holds down the vocals, synth and laptop.

Having recently completed a music degree from Columbia Bible College, Teen Daze has a fascinating perspective on the correlation between church services and live performance.

"I see a lot of similarities between a worship service and a rock concert," he said. "I remember seeing Radiohead at Thunderbird Stadium in 2008 ... My friends and I were dancing in the rain and it was an incredibly spiritual experience. Sharing it with all those people ... that's something that worship music should be [and] should strive for. Let's dance together and have it become this very spiritual event."

"You know, it's hilarious. Especially in Abbotsford, where there's this huge Mennonite community, there's this stigma that Mennonites just don't dance. And literally my entire family tree has a Mennonite background, and, of course, I'm a dance artist," Daze laughed. "In the Bible, actually, there's countless examples of ways that dance was a form of worship. And I've had so many moments in my life at different shows, it's hard to not see it as something very emotional and spiritual."

Aiming for a spiritual moment with a crowd is a lofty goal, then, when a lot of musicians might just be looking for a chance to shout on stage and get a bar tab. But Teen Daze isn't shy about trying to do something special with his live performance, nor does he hold back when it comes to releasing music and trying new things. After the acclaim that met *Four More Years*, Teen Daze made another pair of releases available for download on his website (teendaze.bandcamp.com): the summery, lo-fi pop of *Beach Dreams* and the four-to-the-floor techno of *My Bedroom Floor*, both of which sound vastly different from the chill-wave crooning of his debut EP.

This year will also see the first "proper" Teen Daze full-length release and, as a way to give attention to some of his friends' music that he feels is deserving of a larger audience, Teen Daze will be launching the online record label Cultus Vibes on Feb. 1. "So much of the Teen Daze material came out of a summer experience that had its centerpiece at Cultus Lake," he said. "[The name Cultus Vibes] just felt appropriate."

Whether he's making his own music or releasing that of other artists, Teen Daze hopes to keep music fans dancing. As it says in Jeremiah 31:4, "Go forth in the dances of them that make merry." ▀

THE OH WELLS

BY CAIL JUDY

ILLUSTRATION BY LOUISE REIMER



“WHEN YOU’RE A NERDY HIGH SCHOOL GIRL, ALL YOU DO IS STAY AT HOME AND READ HARRY POTTER.”

For many of us, high school was an awkward time of life. We crushed on the cutie in math class, ate too much poutine for lunch and listened to bands we’d later label “embarrassing.” Pianist Sarah Jickling and ukulele toting guitarist Molly Griffin, the masterminds behind White Rock’s the Oh Wells, on the other hand, used this formative time to write songs. Mainly about boys, or lack a thereof.

“It was totally not serious at first,” Jickling admits of the group’s early days. “We wrote ridiculous songs about ridiculous things.”

However silly their songs were, it wasn’t soon after recording some demos onto a MacBook and posting them on their MySpace page that the Oh Wells’ music started to get them noticed at their school.

“People were stopping us in the halls, saying ‘Hey, we really like your band.’ We were pretty nerdy, shy girls so that was really big for us,” says Jickling, adding that this was how Griffin met their bassist, Dan Roberts. Roberts already knew Jickling from elementary school, but when the girls decided to add bass and drums to the group, they asked him and percussionist Nathan Rice to join. Rice has since left the Oh Wells, leaving the outfit’s current line up incomplete.

Despite Jickling and Griffin’s tight writing partnership, the group’s recently released set *The EP That We Love* reveals the varying musical tastes between the two girls. “I’m a big fan of Otis Redding and Sam Cooke,” explains Griffin. “I wish I was a black man in the sixties.” Jickling, however, cites Kate Nash and Beyoncé as her influences. “Powerhouse women,” she says with a smile.

“We like a lot of different music,” Griffin continues, “but whenever we’ve tried to be like our favorite bands, it doesn’t pan out. The music just comes out of us, so we gave up [trying to force our sound] and now we go with whatever comes out.”

Despite their attraction to soul music, the Oh Wells’ sound dances somewhere between indie-folk and straight-up pop, not unlike Scottish twee group Camera Obscura. It’s a comparison the band understands all too well.

“I’ve listened to Camera Obscura’s newest album, *My Maudlin Career*, over and over,” Griffin admits. “We didn’t mean to [sound like them]; we wrote all those songs before I got into Camera Obscura. It’s probably why I like them, because I can relate.”

Musical direction notwithstanding, lyrics are the initial focus of the Oh Wells’

songwriting process.

“Usually I have one line in my head when I sit down at the piano. Then it feels like I’m just vomiting the rest out,” Jickling explains. “As long as I have an idea and one line I can rhyme with, it all comes out at once. It usually takes me 15 minutes to write a song.”

Quirky humour and self-deprecating lyrics adorn tracks like the upbeat, ukulele-driven “Secret Society,” while the jangly folk-pop of “Is It Too Late To Apologize” has its share of humorous Harry Potter references.

“We’re obsessed,” Jickling says with a laugh. “When you’re a nerdy high school girl, all you do is stay at home and read *Harry Potter*.”

Griffin agrees with her bandmates’ assessment wholeheartedly. “*Harry Potter* was my best friend in high school until I met Sarah.”

The bespectacled boy wizard gets praised in “Is It Too Late To Apologize,” where the girls sing: “And yes I am a little lazy / And J.K. Rowling does amaze me / I read those books ‘til I went crazy / And you can laugh but it won’t faze me.”

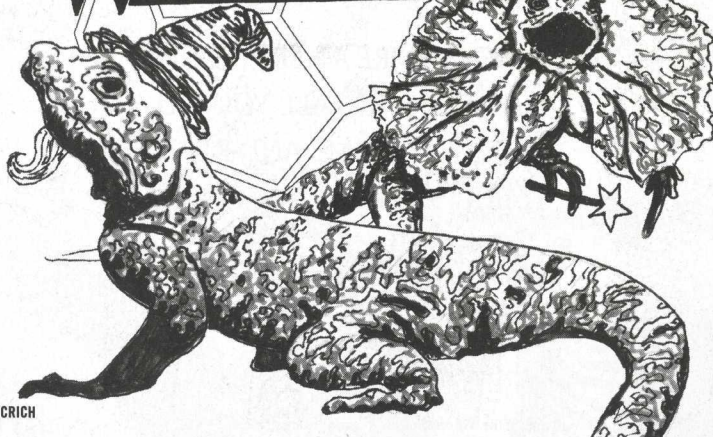
With such quirkiness in mind, perhaps the biggest draw of the Oh Wells is their sense of humour. For instance, a hilarious online comic (which you can read at theohwellscomic.tumblr.com) depicts the band playing to a Bellingham grocery store. Ladies, was this for real?

“We thought it was some kind of fair when we signed up for the gig and we were freaking out,” recalls Griffin. “We had to get across the border at a certain time. Dan couldn’t find his passport, so he couldn’t come. And we got over there, and it was like, a Choices. They had a little corner for us. We sat down and just started playing, basically to no one. Well, except the employees. We turned it into a funny jam. It’s okay, we got Dairy Queen after.”

But whether you’re laughing or crying, the Oh Wells want you to relate to their music on a deeply personal level. “I would want people to not feel so alone,” Jickling hopes of the impact of her band’s music. “I love it when you’re listening to a song and it’s like ‘Oh my god, there’s somebody who feels the exact same way as me!’ It would be great if someone [takes that away] from our music.”

Having long outgrown the halls of their high school, the Oh Wells are moving up in the musical world. Considering they just won the grand prize at CTR’s 2010 Shindig competition, they’ve already proved that their witty lyrics and ukulele skills are a force to be reckoned with. ■

LIZARDS WIZERDZ



BY JORDIE YOW

ILLUSTRATION BY TYLER CRICH

Placing second in CTR's Shindig was Wizerdz, a group of guys who conjure up catchy dance tunes while dressed in flowing robes and fake white beards. Each Tuesday they played they would boom out grand statements like, "We summon thee to the dance floor," before getting the audience to break a sweat to their rock-inflected techno music. Disorder recently caught up with the spell-casters —Ferrobear Porridgebeard of the Forest Fair (a.k.a. Barry Warren), Voltus Ambrosius, Lord of Eldemort (a.k.a. Matt MacEwing), Grandmar (a.k.a. Bryce Dundon), Nintendore Wiiz (a.k.a. Gowan Gillis) and Segoth Genisis (a.k.a. Dave Gens)—at their enchanted practice space to chat about what it's like to be a magical musician in a dance rock band.

Disorder: So why do you guys dress as wizards?
FP: We are wizards. It just made sense for wizard fashion to dress how we feel. When we get up on stage we feel like wizards. We feel like having fun and not taking it too seriously. Our wizard costume is what we need to wear to really bring out the magic.

VA: There's a real satirical aspect to the band and part of that is having nonsensical fun.

G: It makes all the sense that needs to make sense.

D: How did you guys meet each other?

NW: Our castles were close to each other in wizardry school and we gradually became friends.

FP: Once the chance came to prove ourselves, which was at the battle of the bands at our school, we decided to unite to form the most radical techno act.

D: What school was that?

FP: It was UVic School of Witchcraft and Wizardry.

D: Why the focus on dance music?

VA: Dance music was getting a little to sexy for our old wizard ways. So we wanted to bring it back to a more fantastical style.

NW: We just wanted to make a fun band that made people want to move.

D: Are you planning on recording any of your spells?

FP: We're going to use some of the Shindig prize hours to go towards recording and I think we're also going to try and get some more [recording time] and try and release a full album.

VA: We currently have an EP out that we sell at our shows. We customize each cover so that every one is one of a kind.

NW: We're really trying to capture the magical feel, the raw feel, the live feel of our live show. We figure it will either work out great or be like *The Ring* and people will die seven days after listening to it.

FP: Magic can sometimes backfire when recorded.

D: What's it going to be called?

SG: Tentatively Party Owl the Time with a picture of an owl on the cover. That's subject to change.

D: [To Segoth Genisis] So you're new in the band, what do you do?

SG: I do all sorts of different things; whatever needs to be done for whatever song. So that's the drums, the bass, the guitar...

VA: We don't really have consistent instruments. Everybody switches around.

G: We're going to have a lot more percussion now because [Segoth] can drum, and I drum as well. So we're adding on a drum section ... It's going to be more percussion-based.

VA: Auxiliary percussion adds a lot to dance music

D: What else is the band doing?

FP: I think the big things are recording, having a fifth member in the band and rethinking our songs—or our spells—to incorporate five people. Also we want to start playing more shows out of town and more shows in town, too.

G: We've also been applying to festivals and stuff.

VA: That too we're hoping to get into Shambhala and we applied for Music Waste.

D: Are you guys serious about being a not serious band?

NW: Oh yeah! We're serious about not being serious.

VA: Every once in awhile we'll have someone come up to us and say, "You know, you guys are actually making really interesting, fun music. You really don't need the costumes." We kinda do, though. Everybody loves the costumes.

FP: The response we get from people who have never seen us and just came in ... assuming any other band was playing and who are just blown away by the spectacle. Seeing how excited those people get really motivates us to keep bringing the silliness.

Wizerdz will be playing at Lucky Bar with the SSRIs in Victoria on Feb 11. Voltus Ambrosius is going to study the secrets of the ancients in Asia for a couple months, so the band will be on hiatus until April.



BY ANGELA YEN
ILLUSTRATION BY MERIDA ANDERSON

Coming off the hype of winning third place at Shindig, locals Crystal Swells have become just as known for their energetic live shows as their intense, lo-fi sound. Their recently released EP, *Goethe Head Soup*, for instance, was issued on cassette. You can't get more lo-fi than that! The tape, however, also contains a free digital download.

Though Crystal Swells unfortunately had to postpone a recent show at the Princeton Pub due to a family emergency concerning guitarist Tim McRobbie, the rest of the band—Ross Lalande (percussion), Nick Price (guitar/vocals), and Joel McDonald (vocals/bass/organ)—were kind enough to sit down with *Discorder* at the bar that night for a quick chat.

Discorder: So you guys are from Maple Ridge. How did you guys get started?

Nick Price: Well, we all had played in different bands in high school and knew each other since then. Then, all our bands were kind of dissolving or on hiatus. We got together in Joel's basement and started jamming our some covers.

D: And now you guys are releasing your second EP. It's called *Goethe Head Soup*, right? I was wondering, does it have anything to do with the German writer Johann Wolfgang von Goethe?

NP: Yeah, a little bit. Yeah, there's some Faust going on in there. And it's a pun off of *Goat's Head Soup*, the Rolling Stones album and then I worked in Goethe and, I don't know, it's... yeah, there is. Yes. [laughs].

D: How does this record differ from your first EP

Crystal Mountain Girls?

Joel McDonald: I think it kind of sounds a little bit fuzzier. I think it's kind of louder.

Ross Lalande: [It] is.

JM: [laughs] Yeah, it just happened. We recorded it and it came out louder. Also, there's a little bit more noise and a little bit more surf. I think it was the summer time and we were, like, all into surf music at the time. I think it kind of comes through.

NP: I think the songs on *Goethe Head Soup* are generally better.

RL: I'd say the same thing. A lot of the stuff we recorded on *Crystal Mountain Girls*, we don't usually play too often at our shows anymore.

D: Well you mentioned the surf influence, and I definitely hear a surf undertone to a lot of the songs on *Goethe Head Soup*. Especially "Mellow Californian." I feel like recently a lot of indie bands have had that hint of surf in their music, like Waves, Dum Dum Girls, etc. So why do you think it's so popular? What do you find so appealing about it?

NP: It sounds like it's made by young people. I mean, it's reminiscent of the '60s, obviously. Like the Beach Boys and Jan & Dean. I think it just sounds like young music made by young people for young people, and I think that's what's appealing about it.

RL: It's fun to dance to. It's fun to play!

NP: I don't feel like a lot of our structures are necessarily surf-based. It's kind of like an aesthetic sheen we sort of put over stuff. I mean, we get compared to Fugazi sometimes, which is so cool. Joel and Ross, they bring a more complex writing style in, so it gets kind of prog-y with some math-rock parts.

And that's kind of cool. Then the surf thing just kind of glazes over it.

D: Yeah, it's definitely like a hint of it.

JM: I think it stems from listening to a lot of garage rock. You can kind of hear that essential, bare bones rock 'n' roll. It's probably because a lot of the music you hear on commercial radio is the opposite of that, like the pendulum of the other side, because everyone is so sick of everything else.

D: So who are your influences?

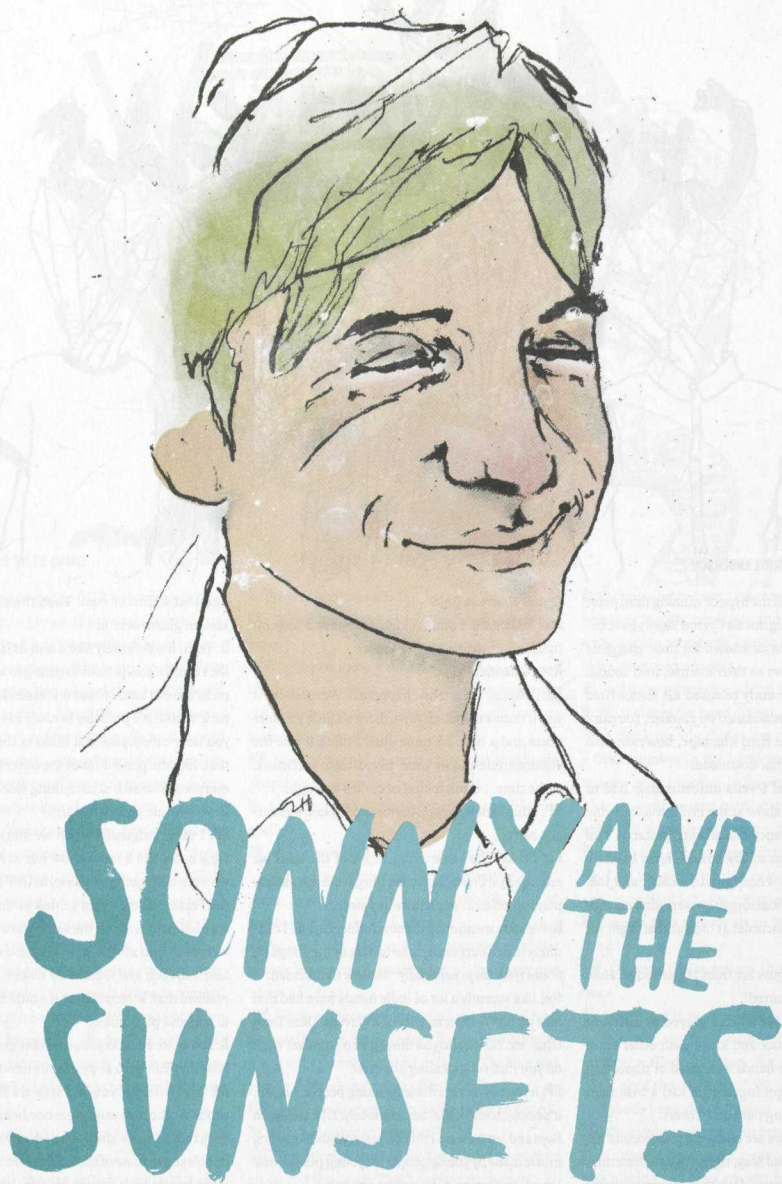
JM: I think originally when we started the band, Nick and I had a radio show out in Abbotsford—we were both going to school at UFV [University of the Fraser Valley]—and I think at that point [we] realized [we] were on the same wave of music and were both into a lot of '90s lo-fi, kind of loser-rock. Like Sebadoh and Guided By Voices. And once we realized that, it seemed like it would be a good idea to jam and play music.

D: Before we end. Do you guys want to tell the people how they can get a copy of your new EP?

JM: You'll either have to catch us at a show, which is probably the best way to get one because then you get to come to our show. The other way is we might be able to get some of the local record stores to carry it, so maybe look out for it there. We're also selling it online on our Bandcamp site [crystalswells.bandcamp.com] and...

RL: Google it.

NP: Yeah, Google it. Just Google it [laughs].



SAN FRANCISCO HAS BORN AN ECLECTIC ARRAY OF MUSICAL VOICES, FROM PRECOCIOUS CULT ACTS LIKE THE GRATEFUL DEAD TO MAINSTREAM MEDIOCRITY LIKE THIRD EYE BLIND. IT'S IN THIS CREATIVELY AND CULTURALLY RICH LANDSCAPE—AT THE VERY CRUX OF THE COUNTERCULTURE—THAT THE PROLIFIC AND PERSONABLE SONNY SMITH RESIDES.

“I’M JUST HAPPY TO GET AROUND
AND MAKE MUSIC IN DIFFERENT
PLACES, Y’KNOW?”

Smith is the bandleader of Sonny & the Sunsets, whose 2010 long player, *Tomorrow is Alright*, was mooned over critically, but was missed by many as yet another one of those great records you’ve never heard of. However, with momentum slowly building behind the band—though initially issued on the niche Minneapolis label Soft Abuse, *Tomorrow is Alright* was recently re-released by the notable Fat Possum imprint—a follow-up is already hotly anticipated. But will tomorrow really be alright?

“I don’t know,” Smith deadpanned regarding his group’s future. “I have no crystal ball.”

One could argue that Sonny & the Sunsets are garage rock revivalists, but they’re also purveyors of paisley pop’s psychedelic freak flashes. Generous dollops of doo-wop and the occasional dip into country-tinged territories fill out the gaps. Think along the lines of Camper Van Beethoven, the Falcons or Jonathan Richman and you’ll be splashing in Sonny & the Sunsets’ warm waters.

“Speaking of Jonathan Richman,” said Smith, with something matching child-like wonder, “He’s a genius. I’m certainly influenced by him. I once saw him play at a fundraiser and he had the audience in the palm of his hand within seconds. He was marvellous. He danced around. He cracked a few jokes, played a song or two; he really filled the entire hall with a magical feeling.”

Many would agree there’s a lot of magic with Sonny & the Sunsets, too. Back in 2007, Smith summoned an impressive cadre of musicians to make up his band. You’ve got Tim Cohen and Shayde Sartin (both from garage rock band the Fresh & Onlys), Tahlia Harbour (of the Beach Boys-influenced psych pop band Citay and the Americana act, the Dry Spells) and Sub Pop paragon Kelley Stoltz. Not to be outshone by his Sunsets, Smith himself is more than an established musician—he began his musical career as a blues pianist in his teens. The band leader is also a multimedia artist and playwright.

For proof of Smith’s lofty and lively musical accomplishments, one needn’t look further than his 2010 project, *100 Records*. The installation found Smith assembling 100 artists to create record artwork for a slough of imaginary bands. Smith then wrote two songs, an A-side and a B-side, for each fictional act, visiting and exploring different genres and personas throughout the project. You think Stephin Merritt had a rough time penning 69 *Love Songs*? Well, Smith somehow conjured up 200 songs as if he were a bedevilled black magician.

After wrapping up its initial seven-week stretch at Gallery 16 in San Francisco last May, the 100 *Records* show also made its way through Austin and later New York City. To go along with the art work and albums, Smith had a custom built jukebox loaded with all 200 songs score the show. Talk about a

visionary enterprise!

“Oh I don’t know,” Smith said modestly. “100 *Records* was ambitious, I guess. It was fun and it was hard. I felt a little empty after it was over.”

Interestingly, what may have been the creative catalyst for Smith’s oeuvre was a near-drowning experience off the Northern Californian coast a couple years ago. Watery imagery and pitch black humour permeate *Tomorrow is Alright*. In songs like “Planet of Women” and “Bad Vibes & Evil Thoughts” Smith presents off-kilter narratives that play like B-movie cock-and-bull mortality tales. In the breezy, bouyant and hook-filled “Death Cream” Smith teases, “I put it on you and you put it on me / Da da death cream,” and it doesn’t sound like a grungy way to give up the ghost at all.

As if he weren’t busy enough, Smith started writing a novel, titled *Adelard the Drowned*, though he may not get around to finishing it. Perhaps when death brushes by so closely it’s best to distract oneself from less ghoulish designs, right?

“I prefer to skim board now,” chuckled Smith, “which is like surfing for people afraid of drowning, like me.”

Smith has reason to keep running and to pick and choose his water sports warily and with tact. Sure, he’s diligently finishing his new, as yet untitled album, and he’s rehearsing for his tour, but paramount for Smith is spending time with his girlfriend and their six-year-old son.

“Raising my kid can make me feel more than a little proud, y’know? The musician’s life isn’t totally conducive to child-rearing,” Smith admitted, “but I’ve kept my shoulder to the wheel on that end. I’ve made some career sacrifices to stay in there, to stay dedicated. Any musician out there with a kid reading this knows what I’m talking about.”

As dedicated a dad as he may be, sometimes Smith just has to follow the call of the road. Though Sonny & the Sunsets stopped by our city just last October, the group is hitting up Vancouver again with Brooklyn’s the Blow for a gig at the Media Club, Feb. 5.

“I’m just happy to get around and make music in different places, ya know?” Smith enthuses.

But does it look like Smith and company will ride off into the proverbial sunset, flushed with success?

“Hmmm...” he teased, giving a thoughtful pause. “Jeez, I don’t know. I’m not some highly centred person at peace with myself and everything, nor am I on a constant manic emotional rollercoaster. Is that considered success?”

DISORDER READER FAVOURITES REVEALED!

IN OUR LAST ISSUE WE ASKED OUR READERS TO TAKE OUR POLL AND TELL US ABOUT THEIR FAVOURITE THINGS IN THE CITY. HERE WE'LL LIST YOUR TOP THREE IN EACH CATEGORY, BUT FOR A FULL LISTING OF FAVOURITES, INCLUDING HONOURABLE MENTIONS, VISIT WWW.DISORDER.CA. THANKS ALSO TO JJ BEAN AND ARDEA BOOKS (FORMERLY SITKA) FOR GENEROUSLY DONATING PRIZES TO POLL PARTICIPANTS. THE TWO POUNDS OF COFFEE AND A TEN DOLLAR GIFT CERTIFICATE FROM JJ BEAN WAS AWARDED TO AMANDA H. AND THE \$25 GIFT CERTIFICATE TO ARDEA BOOKS WAS AWARDED TO JOE S. CONGRATS TO BOTH OF YOU AND THANKS TO EVERYONE WHO FILLED OUT THE POLL!

.....

○ FAVOURITE ALBUMS RELEASED IN 2010

- 1) *THE SUBURBS* BY ARCADE FIRE
- 2) *MOUNT BENSON* BY APOLLO GHOSTS
- 3) *TIE* *PUBLIC DOMAIN* BY FINE MIST; *GRINDERMAN 2* BY GRINDERMAN;
MY BEAUTIFUL DARK TWISTED FANTASY BY KANYE WEST

○ FAVOURITE CONCERTS IN 2010

(Many of you voted without noting the date or location of the show, so we tallied votes based on band name alone.)

- 1) *TIE* CITR FUNDRIVE FINALE '90S COVERS SHOW; ARCADE FIRE
- 2) *TIE* THEE OH SEES; APOLLO GHOSTS
- 3) *TIE* PAVEMENT; DAN MANGAN; GORILLAZ; FINE MIST

○ FAVOURITE ACTIVE LOCAL BAND OR SOLO ARTIST

- 1) APOLLO GHOSTS
- 2) FINE MIST
- 3) *TIE* BLACK MOUNTAIN; HANNAH GEORGAS

○ FAVOURITE CONCERT VENUE

- 1) THE BILTMORE
- 2) THE RICKSHAW
- 3) THE COMMODORE BALLROOM

○ FAVOURITE PLACE TO SHOP FOR RECORDS/CDs/TAPES

- 1) ZULU RECORDS
- 2) RED CAT RECORDS
- 3) SCRATCH RECORDS

○ FAVOURITE PLACES TO GO FOR A DRINK

- 1) SIX ACRES
- 2) THE ALIBI ROOM
- 3) THE CASCADE ROOM

OTHER FUN ANSWERS INCLUDED "MY LIVING ROOM" AND "OVERPRICED CHAIN RESTAURANTS."

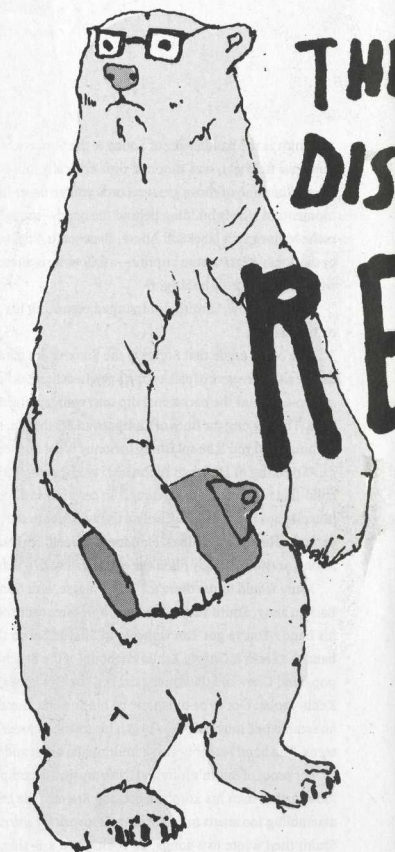
○ FAVOURITE RESTAURANT IN VANCOUVER

- 1) THE NAAM
- 2) THE FOUNDATION
- 3) *TIE* BANDIDAS TAQUERIA; CALABASH BISTRO; THE EATERY

○ FAVOURITE PLACE TO GET CAFFEINATED

- 1) JJ BEAN
- 2) OUR TOWN CAFE
- 3) BEAN AROUND THE WORLD

SOMEONE VOTED FOR "ITALY." WE'D LIKE TO GET CAFFEINATED THERE TOO.
"710 ML ROCKSTAR CANS FROM THE 7-11" IS PROBABLY MORE LIKELY.



2010 DISORDER READER'S POLL

FAVOURITE SHOPPING DESTINATION FOR BOOKS/LITERATURE/MAGAZINES

- 1) PULPFICTION BOOKS
 - 2) CHAPTERS/INDIGO
 - 3) *TIE* BOOK WAREHOUSE; OSCAR'S ART BOOKS, LUCKY'S COMICS
- AS HAPPY AS WE ARE THAT MANY OF YOU CHOSE "THE LIBRARY," IT'S NOT ACTUALLY A SHOPPING DESTINATION. DON'T STEAL FROM THE LIBRARY.

FAVOURITE SHOP FOR VINTAGE AND/OR LOCALLY DESIGNED CLOTHES

- 1) *TIE* FRONT & COMPANY; TRUE VALUE VINTAGE
 - 2) MINTAGE
 - 3) SALVATION ARMY
- WE GUESS "THE DUMPSTER BEHIND MY HOUSE" COUNTS AS VINTAGE CLOTHES. "I ONLY BUY SHIRTS AT CONCERTS ANYMORE." (GOOD ON YA FOR SUPPORTING THE MUSIC SCENE.)

FAVOURITE HAIR SALON/BARBER SHOP

- 1) THE BELMONT BARBERSHOP
 - 2) EAST VANITY PARLOUR
 - 3) *TIE* BANGTOWN HAIR SALOON; BARBARELLA HAIR SALOON
- "I'M BALD."

FAVOURITE MEDIA OUTLET FOR NEWS

- 1) CBC
- 2) THE GEORGIA STRAIGHT
- 3) TWITTER

FAVOURITE MEDIA OUTLET FOR MUSIC

- 1) DISORDER MAGAZINE
- 2) CITR
- 3) *TIE* PITCHFORK; THE GEORGIA STRAIGHT

FAVOURITE MEDIA OUTLETS FOR FASHION

- (This category had so many different answers that there's no clear winner!
The following all had equal votes for the top spot.)
- 1) *TIE* LOOKBOOK; THE FUTURISTS; CITR; ION MAGAZINE
- "MY EYEBALLS"

FAVOURITE MEDIA OUTLETS TO KEEP UP ON LOCAL GENERAL TRENDS AND INFO

- 1) VANCOUVER IS AWESOME
- 2) TWITTER
- 3) THE GEORGIA STRAIGHT

WHAT'S VANCOUVER'S BEST KEPT SECRET?

Check out discorder.ca for a full listing.

- "AN ENDLESS SUPPLY OF BEAUTIFUL WOMEN"
- "THE WEIRD AND WONDERFUL WORLD OF FRONT STREET IN NEW WESTMINSTER."
- "I CAN'T TELL. SERIOUSLY."
- "THERE WILL BE A NEW DRINKING HOLE!"
- "THAT DESPITE ALL THE 'NO FUN CITY' DOGMA THERE IS ACTUALLY A LOT OF FUN TO BE HAD, YOU JUST HAVE TO BE WILLING TO LOOK FOR IT."
- "THE TREE HOUSE BY THE SECOND NARROWS BRIDGE. GOOD LUCK ON YOUR SEARCH!"
- "THE OLYMPIC TORCH WHEN THE SUN GOES DOWN...SOUNDS OBVIOUS, BUT IT'S BEAUTIFUL."
- "FREE PING PONG AT COMMUNITY CENTRES."

thanks for donating prizes

JJBean
COFFEE ROASTERS

Ardea Books & Art



MUSICAL BREAK
14 MEASURES

PHOTO BY RYAN WALTER WAGNER

SING IT OUT!

AUTO-TUNE NOT INCLUDED

SINCE IT'S BEGINNINGS IN 1970S JAPAN, THE POPULARITY OF KARAOKE HAS SPREAD AROUND THE WORLD. WHETHER IT'S IN THE SHOWER, IN THE CAR, OR ON A KARAOKE STAGE, PEOPLE LOVE TO SING. BUT WHAT MAKES KARAOKE GOOD? A FRIEND OF MINE SAID IT'S ALL ABOUT COMMITMENT. YOU PICK A SONG AND YOU HAVE TO SING IT. YOU HAVE TO PUT YOUR ALL INTO IT, PERHAPS IMITATING THE ORIGINAL SINGER, MAKING YOUR AUDIENCE LAUGH AND SING ALONG, OR SIMPLY CRINGE IN DELIGHT. THESE ARE JUST SOME OF THE KARAOKE NIGHTS AROUND TOWN, EXCLUDING PLACES WITH PRIVATE ROOMS.

—Debby Reis

HIP HOP KARAOKE

WHERE: FORTUNE SOUND CLUB, 147 EAST PENDER

WHEN: 3RD MONDAY OF EVERY MONTH, FROM 9:00 P.M.

COST: \$7 AFTER 10:30 P.M.

The rules of Hip Hop Karaoke (HHK) at Fortune Sound Club are as follows: 1) be good and 2) don't be a dick. The latter was added when someone threw something at the first performer of the night just as he was stepping up to the stage. Host DJ SEKO made no bones about calling out dickish behaviour all night.

Fortunately, he didn't have to do it often.

HHK is hardly as intimidating as it could be—more high school talent show than ironic hipster karaoke bar. Most of the performers had clearly practiced into their toothbrushes at home, and the audience, for all its occasional brattiness,

wanted to support their efforts.

The karaoke was separated into three segments of four to five songs, so that people could dance to the real tracks between sets. Each segment had its highlights, but the night's ultimate props go out to the four girls who were called up on stage to each sing a line from Jay-Z's "Empire State of Mind," with the best one winning a free CD. A good test of grit is to get someone drunk and then make them sing without preparation in front of a crowd of heckling hip hop fans. Luckily, the unspoken third rule of HHK is that a mastery of rhythm, pitch and lyrics takes a back seat to owning the stage; even the drunkest, most timid girl up there was a rock star for four or five seconds.

—Miranda Martini

MAIN STREET LEGION

WHERE: 3917 MAIN STREET

WHEN: WEDNESDAYS AND SATURDAYS FROM 8:00 P.M.

COST: FREE

If you're looking for a karaoke venue that makes you feel like a struggling musician in a sketchy bar, then the Legion is the spot for you. The venue is definitely not for the shy type as it draws one of the largest crowds for karaoke in Vancouver. The night is held every Wednesday and Saturday with no cover and features two dollar beers on tap, and four dollar bottles. Keep in mind that it is actually possible to avoid the monstrous line for the bar. Servers walk throughout the venue, so if you catch their attention, waiting in line is unnecessary.

The night consistently draws a large, intimidating crowd that ranges from twenty-somethings to senior citizens (it is a Legion after all). If you plan on performing, you absolutely must come by nine o'clock and put two songs in right away, otherwise you'll only be observing other karaoke enthusiasts.

The songbook is decent, ranging from the Beatles to the Backstreet Boys, and current Top 40 hits in the "New Additions" section. An older gentleman that has a Richie Sambora essence about him hosted the night. Unfortunately he has a bias for young, pretty girls, as well as the regulars, and I have witnessed many who don't fit into either category grow frustrated with him skipping over their requests. Whatever you do, do not harass him about where you are in the queue. It will guarantee an end to your karaoke days at the Legion. However, if you impress him with your skills you might score a free drink!

—Jenn Perutka

PAT'S PUB

WHERE: PAT'S PUB, 403 EAST HASTINGS

WHEN: TUESDAYS FROM 9:30 P.M.

COST: FREE

Dave "the Beaver" Brooks has provided a memorable karaoke experience to Vancouver's willing and able amateur singers for years, offering a fun and relaxed night that caters equally to local pensioners from the adjacent Downtown Eastside and residents of nearby Strathcona. During my last visit, karaoke at Pat's Pub featured cheap highballs, free shooters to early arrivals, and a song selection of classics (mostly rock and pop) and new hits that appear to get updated on a regular basis. This makes the Beaver's night a great way to sit back and enjoy a few drinks with your friends while witnessing a ritual event that has been an important meeting ground for Vancouver's independent arts and music community for the better part of a decade. In my myriad experiences, singers typically ranged from incredibly talented elderly crooners to drunken and shy newcomers, but most graciously spared me the horrific irony of repetitive garbage like "Bohemian Rhapsody." Better yet, I've always found the friendly crowd at Pat's to be respectful and encouraging of anybody with the nerve to belt out a tune, but the bar is large enough that you could actually hope to blend into the woodwork, assuming that you just weren't up to singing on a particular night. With a unique host and historic venue to its credit, karaoke at Pat's has remained a very special night for me, regardless of how much time passes between visits.

—Racan Souiedan

THE PRINCETON

WHERE: THE PRINCETON PUB, 1901 POWELL STREET

WHEN: SUNDAYS FROM 8:00 P.M.

COST: FREE

On Jan. 21, I headed to the Princeton Pub with three loyal friends in tow, ready to experience karaoke in Hastings Sunrise. Resplendent with wooden tables and hockey jerseys, the Princeton translocates you to a small town affair along a railway track. The passing of trains in the night and the union logo on the wall welcome train hoppers and other characters from the neighbourhood.

An amazing cast of locals sat in ones and twos with their beers, slowly taking turns with the microphone, treating us to country hick numbers, sweeping Alice Cooper renditions and other oddities. Despite the desire to only stay for an hour or two, we got caught in a feeding frenzy of karaoke, as the warmth of the room and smiles in strangers' eyes invited the flutter of karaoke forms.

The song selection was decent, the beer wasn't costly and the wait to sing was short. Lyrics streamed across big screens, letting the peanut gallery sing along as karaoke regulars danced as kin. The talent wasn't mind-blowing nor intimidating and the sound system wasn't loud enough to cause pain. For those suffering from performance anxiety, the Princeton Pub is the perfect place to come out of the karaoke closet.

—Brenda Grunau

WEEKEND LEISURE

WHERE: THE ASTORIA, 769 EAST HASTINGS (AND VARIOUS SPECIAL EVENTS)

WHEN: MONDAYS FROM 9:30 P.M.

COST: FREE

I went to the Weekend Leisure Karaoke New Year's Eve Eve Eve Edition on Dec. 28, and was impressed with the large binders housing a wide selection of music. What's also super impressive about the night is that you have the option of searching through their offerings on their website and printing out song slips before going out to sing.

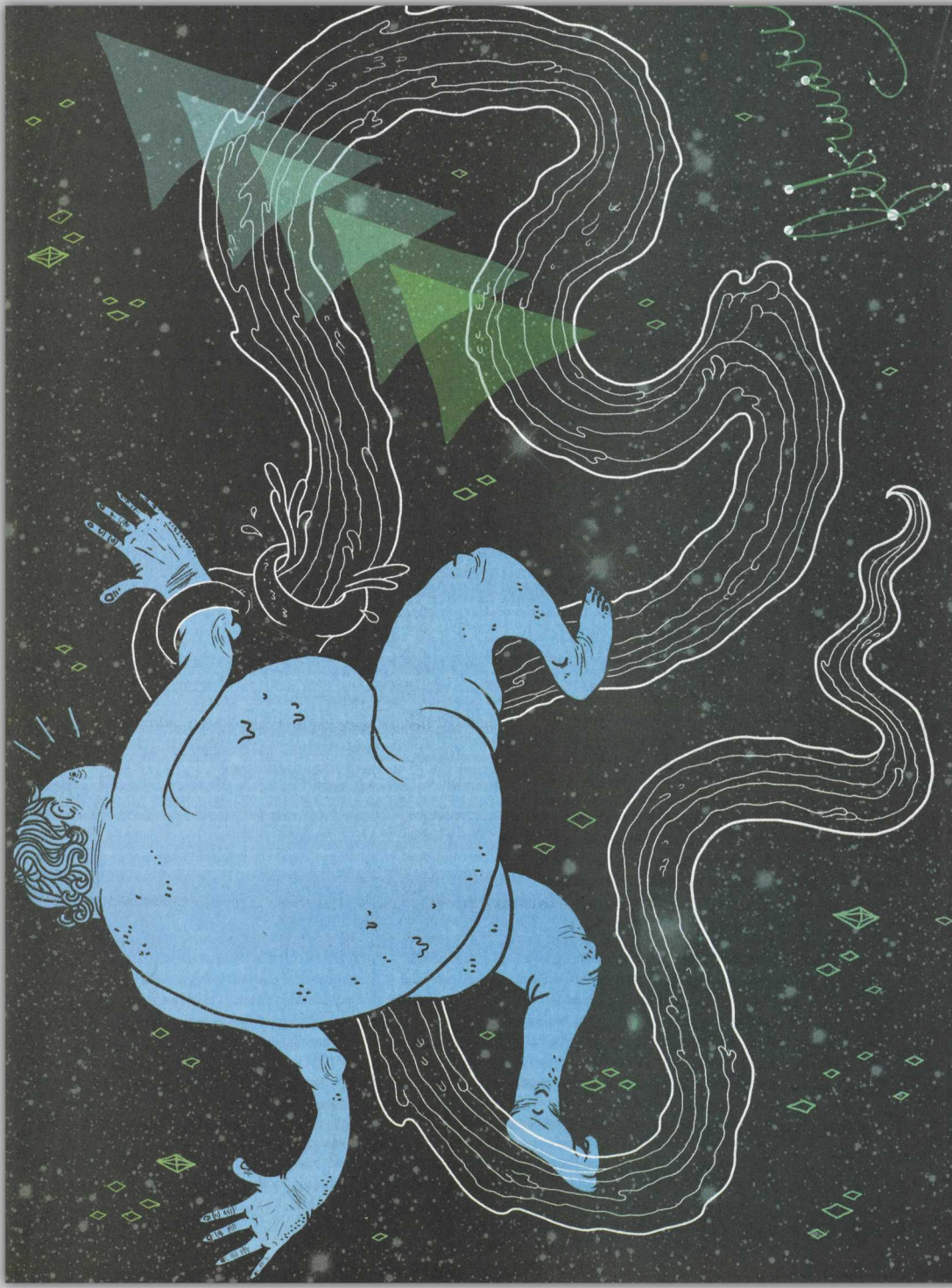
Members of Weekend Leisure (a collective made up of Christy Nyiri, Erich Gerl, Curtis Grahauer and Pietro Sammarco, who also create video art, comedy and more), broke the ice by singing a few songs, including Smashing Pumpkins' "Today," and "playing" the faux instruments left on stage for anyone who wanted to take their air guitar to the next level.

The night's patrons were quick to get their songs in, including Heart's "Barracuda" and Journey's "Don't Stop Believing," while yours truly sang Carly Simon's "You're So Vain."

Although there was a fair share of '70s powerpop on display, there were also a wide selection of '80s New Wave and hits from the '90s, including Next's "Too Close."

A fantastic karaoke experience, especially since people dance while you sing!

—Debby Reis



SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

1 Low Spin, We Need Surgery @ Biltmore
Avenue Q @ the Centre
Karaoke @ Pat's Pub

7 Das Racist @ Fortune
Nightbus, Louder than Love,
Lions in the Street
@ Biltmore
Weekend Leisure Karaoke @
Astoria

14 Valentine's Day (also Anti-
Valentine's Day)
Said the Whale, the Princess
Bride @ Rio
Weekend Leisure Karaoke @
Astoria

21 Hip Hop Karaoke @ Fortune
Weekend Leisure Karaoke @
Astoria

28 Wild Nothing, Abe Vigoda
@ Biltmore
Lynch Mob, Winter of Free-
dom, Stryker @ Rickshaw
Fashawn, Evidence, Pigeon
Hole @ Fortune
Weekend Leisure @ Astoria

2 Watermelon @ Fortune
Peck Animal, Monarch, Aaron
Read, (80)Sun
@ Astoria
Sun Wizard, Louise Burns &
the Moonshiners, Debra Jean,
Rolla Olak @ Railway
Avenue Q @ the Centre
Karaoke @ Main St. Legion

9 Role Mach, Bummer High, In-
sufficient Funds, Harsh Words
@ Astoria
Amp, Redd, Heatwave, Ka-
nabliSS
@ Fortune
Bob Marley Birthday Celebra-
tion @ Venue
Karaoke @ Main St. Legion

16 Godspeed You! Black Emperor,
Total Life @ Vogue
Smith Westerns @ Biltmore
Karaoke @ Main St. Legion

23 Indian Wars, Bummer High,
High Drops @ Biltmore
Shaolin Soul @ Fortune
Karaoke @ Main St. Legion

3 No Bunny, Dream Date, Indian
Wars @ Railway
Bryan Greenberg
@ Media Club
Diamond D @ Fortune
Meat Draw @ Club Puchi (Perfor-
mance Works)
Avenue Q @ the Centre

10 Hey Marsailles, the Ruffled
Feathers @ Biltmore
Chromeo @ Commodore
The Aggrolites, the Valueables
@ Venue
Whip of the UFO, So You Think
You Can Sleep, Chief Wigwam
@ Honey

17 Best Coast, Waves, No Joy @
Rickshaw
Baptists @ Biltmore
Weed, My Friend Wallis,
Foonyap @ Goody
To All Tomorrows Parties
@ LD's

24 SSRIs, Beekeeper, Sidney York
@ Waldorf
Hot Panda, Analog Bell Ser-
vice, the Albertans
@ Biltmore
MURS, Black Milk
@ Fortune

4 Man Your Horse, Ford Pier
Vengeance Trio, the Barce-
lona Chair, Gord Grinda Trio
@ Railway Club
South Rakkas Crew
@ Fortune
Fine Mist @ Club Puchi (Perfor-
mance Works)
Avenue Q @ the Centre

11 Rae Spoon, Christopher
Smith, Cris Decksen @ Rio
Lou Barlow @ Zulu
Sebadoh, Quasi @ Rickshaw
Nicolette Atkins & the Black Sea
@ Media Club
Dan Mangan, Hannah Geor-
gias, the Zolas @ Mussey The-
atre

18 The Sadies @ Vogue
Plants & Animals, Yukon
Blonde @ Commodore
Strixelles @ Celebrities

25 Swans, Wooden Wand
@ Rickshaw
Man or Astronaut?, the Octo-
pus Project @ Biltmore
Vancouver, the Shilohs, the
Lost Lovers Brigade
@ Interurban Gallery

5 The Blow, Sunny & the Sun-
wenses @ Biltmore (early)
Topless Gay Love Tekno Party,
Sex With Strangers, Pameri &
the Supply Band @ Cobalt
Case Studies, Chris-a-tiffic,
Jean Jaudi @ Lunalou's
Koban, White Lungs,
Fels-Naptha @ Zoo Zhop

12* Austra, Humans @ Goody
The Ruffled Feathers, Murder
Castle @ Nijala
Run With the Heard @ Bilt-
more
Low Decibel Festival @ Tequila
Island
Hot Sex & High Finance,
MT-40 @ Astoria

19 Yo La Tengo @ Rickshaw
Aquaman, Troll Rogue, For-
tress, Young Oppression,
Brain Fever, Velvet Fist
@ Secret Location
You Say Party, Young Galaxy,
Rococode @ Red Room
B-lines, Dead Ghosts, Time-
copz @ Interurban Gallery

26 Jim Bryson & the Weakerthans
Band @ Biltmore
Gobble Gobble, Slam Dunk,
Dbl Dragon @ Astoria
Karaoke @ Main St. Legion

*Feb. 12 cont'd
White Lung, Nii Sensee, Juve-
mile Hall, Abna, Nun Un, Nee-
dies/Prins @ Secret Location
Myths, Scrambled Ego, Holz-
Kopf, Playpus Toof, Shipyards
@ Red Gate

// CiTR 101.9 FM PROGRAM GUIDE

DISORDER SUGGESTS LISTENING TO CiTR ONLINE AT WWW.CITR.CA EVERY DAY.

	SUNDAY		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY		
6am			CiTR Ghost Mix	Pacific Pickin' (Roots)	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	6am	
7	CiTR Ghost Mix								7	
8				Sounds of Africa (World)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Friday Sunrise (Eclectic)		8	
9			Breakfast With The Browns (Eclectic)				Alt Radio (Talk)	The Saturday Edge (Roots)	9	
10	Shookshookta (Talk)			Third Time's The Charm (Rock)	Pop Drones (Eclectic)	Sweet And Hot (Jazz)	Fill In		10	
11	Kol Nodedi (World)		Stranded (Eclectic)						11	
12pm	The Rockers Show (Reggae)		Synchronicity (Talk)	Morning After Show (Eclectic)	Anoize (Noise)	Duncan's Donuts (Eclectic)	CiTR Listener Hour (Eclectic)	Generation Annihilation (Punk)	12pm	
1			Parts Unknown (Pop)	Fill In	The Green Majority (Talk)	We All Fall Down (Eclectic)	Barnburner (Eclectic)	Power Chord (Metal)	1	
2				Give 'Em the Boot (World)	Democracy Now (Talk)	Ink Studs (Talk)	Radio Zero (Dance)		2	
3	Blood On The Saddle (Roots)	Shake A Tail Feather (Soul/ R&B)	Mantis Cabinet (Eclectic)	Wings (Talk) Prof (Talk)	Rumbletone Radio A Go Go (Rock)	Japanese Musicquest (World)		Code Blue (Roots)	3	
4			The Rib (Eclectic)	Radio Freethinker (Talk)		French Connection (World)	Nardwuar (Nardwuar)		4	
5	Chips (Pop)	Fill In	News 101 (Talk)	Thunderbird Eye (Talk)	Arts Report (Talk)	Native Solidarity News (Talk)	News 101 (Talk)	The Leo Ramirez Show (World)	5	
6	Queer FM (Talk)		Career Fast Track (Talk)		R.T.R.	Disorder	Are You Aware (Eclectic)	Nasha Volna (World)	6	
7			Sore Throats, Clapping Hands (Eclectic)	Flex Your Head (Hardcore)	Sam-squatch (Ecl)	Shameless (Eclectic)			7	
8	Rhythms (World)	Techno Progressivo	Exploding Head Movies (Eclectic)	Inside Out (Dance)	Folk Oasis (Roots)		Exquisite Corpse (Experimental)	CiTR Sports Live (Talk)	Notes from the Underground (Electronic/Hip-hop)	8
9	Mondo Trasho (Eclectic)			Crimes And Treasons (Hip-hop)	Sexy In Van City (Talk)	Live From Thunderbird Radio Hell (Live)			Synaptic Sandwich (Dance/Electronic/ Eclectic)	9
10	Transcendance (Dance)		The Jazz Show (Jazz)						10	
11				CabaRadio (Talk)	Hans Kloss Misery Hour (Hans Kloss)	Funk My Life (Soul/Dance)	Fill In		11	
12am	Throwdown FM (Dance / Electronic)		Canada Post-Rock (Rock)					CiTR Ghost Mix	12am	
1							The Vampire's Ball (Industrial)		1	
2	CiTR Ghost Mix		CiTR Ghost Mix			Aural Tentacles (Eclectic)			2	
3				CiTR Ghost Mix	CiTR Ghost Mix				3	
4							CiTR Ghost Mix		4	
5									5	

SUNDAY

SHOOKSHOOKA

(Talk) 10-11am

A program targeted to Ethiopian people that encourages education and personal development.

KOL NODEDI

(World) 11am-12pm

Beautiful arresting beats and voices emanating from all continents, corners and voids. Always rhythmic, always captivating. Always crossing borders.

THE ROCKERS SHOW

(Reggae) 12-3pm

Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm

Alternating Sundays
Real cowshit-caught-in-er-boots country.

SHAKE A TAIL FEATHER

(Soul/R&B) 3-5pm

Alternating Sundays
The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.

CHIPS WITH EVERYTHING

(Pop) 5-6pm

Alternating Sundays
British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.). '60s sound-tracks and lounge.

QUEER FM

(Talk) 6-8pm

Dedicated to the gay, lesbian, bisexual and transexual communities of Vancouver. Lots of human interest features, background on current issues and great music.

queerfmradio@gmail.com

RHYTHMSINDIA

(World) 8-9pm

Alternating Sundays
Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

TECHNO PROGRESSIVO

(Dance) 8-9pm

Alternating Sundays

A mix of the latest house music, tech-house, prog-house and techno.

MONDO TRASHO

(Edutic) 9-10pm

The one and the only Mondo Trasho with Maxwell Maxwell—don't miss it!

TRANCENDANCE

(Dance) 10pm-12am

Join us in practicing the ancient art of rising above common ideas as your host DJ Smiley Mike lays down the latest trance cuts.

trancendance@hotmail.com

THROWDOWN FM

(Dance / Electronic) 12-1am

Hosts Downtown Stacey Brown and Jen Slatore are proud to announce that their playlist for each and every show will be 100 per cent Vancouver, B.C. based underground music of the sub-bass generation. This means you'll never hear a track that's not from our west coast province of B.C. We call ourselves collectively: The Local Union 604. ThrowdownFM@gmail.com

MONDAY

BREAKFAST WITH THE BROWNS

(Edutic) 8-11am

Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights.

breakfastwiththebrowns@hotmail.com

STRANDED

(Edutic) 11am-12pm

Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

SYNCHRONICITY

(Talk) 12-1:00pm

Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun! This is not your average spirituality show.

PARTS UNKNOWN

(Pop) 1-3pm

An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

MANTIS CABINET

(Edutic) 3-4pm

THE RIB

(Edutic) 4-5pm

Explore the avant-garde world of music with host Robyn Jacob on the Rib. From new electronic and experimental music to improvised jazz and new classical! So weird it will blow your mind!

NEWS 101

(Talk) 5-6pm

Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

CAREER FAST TRACK

(Talk) 6-6:30pm

Join host and author Philippe Desrochers as he teaches you how to dramatically INCREASE your income doing work you LOVE.

SORE THROATS, CLAPPING HANDS

(Edutic) 6:30-7:30pm

Sore Throats Clapping Hands relies on simple melodies and poignant lyricism to drive our passions. We embrace music that takes little production and, for that reason, is extremely accessible to play, share, create and enjoy—music that can be produced with little more than clapping hands and sore throats.

EXPLODING HEAD MOVIES

(Edutic) 7:30-9pm

THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm. Feb 7: Street Of Dreams puts Grant Green in a great set-

ting with Bobby Hutcherson, Larry Young and Elvin Jones. Feb. 14: One great Modern Jazz trumpeter, Joe Gordon and an unsung voice of alto sax, Jimmy Woods play *Lookin' Good!*

Feb. 21: Today is composer Tadd Dameron's birthday. Drummer Philly Joe Jones leads Dameronia in tribute in *Look, Stop and Listen!* Feb. 28: A powerhouse session with Johnny Griffin, Blue Mitchell, Julian Priest, Wynton Kelly, Sam Jones and Albert Heath in *The Little Giant*.

CANADA POST-ROCK

(Rock) 12-1:00am

Formerly on CKXU, Canada Post-Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Phone can put the word "post" in front of. Stay up, tune in, zone out. If you had a radio show, Phone would probably listen to your show.

TUESDAY

PACIFIC PICKIN'

(Folk) 6-8am

Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.

pacificpickin@yahoo.com

SOUNDS OF AFRICA

(World) 8-9:30am

Showcasing music, current affairs & news from across the African continent and the diaspora, you will learn all about beat and rhythm and it will certainly kick-start your day.

THIRD TIME'S THE CHARM

(Rock) 9:30-11:30am

Open your ears and prepare for a shock! A harmless note may make you a fan! Deadlier than the most dangerous criminals! borninsixtynine@hotmail.com

MORNING AFTER SHOW

(Edutic) 11:30am-1pm

An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. The

Morning After Show has local bands playing live on the Morning After Sessions. Hosted by Oswaldo Perez Cabrera.

GIVE 'EM THE BOOT

(World) 2-3pm

Sample the various flavours of Italian folk music from north to south, traditional to modern on this bilingual Italian/English show. Un programma bilingue che esplora il mondo della musica etnica italiana.

WINGS

(Talk) 3-3:30pm

Alternating Tuesdays

PROF TALK

(Talk) 3-3:30pm

Alternating Tuesdays

Bringing UBC's professors on air to talk about current/past events at the local and international level. Aiming to provide a space for faculty and doctoral level students to engage in dialogue and share their current research, and to provide a space for interdisciplinary thinking. Interviews with professors from a variety of disciplines.
http://ubcpofalk.
wordpress.com
profstalk@gmail.com

RADIO FREETHINKER

(Talk) 3:30-4:30pm

Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis. The real world is a beautiful and fascinating place and we want people to see it through the lens of reality as opposed to superstition.

IN THE CAGE WITH BARDS

(Talk) 4:30-5pm

Join Carlin Bardsley as he welcomes the top names in Canadian Mixed Martial Arts to put up their dukes and discuss the fastest growing sport in the world. Recaps, interviews, tunes and more... it's the most fun you can have without being punched in the face!
www.facebook.com/inthecagewithbards
intheagewithbards@hotmail.com

THUNDERBIRD EYE

(Talk) 5-6pm
Your weekly roundup of UBC Thunderbird sports action from on campus and off with your host Wilson Wong.

FLEX YOUR HEAD

(Hardcore) 6-8pm
Punk rock and hardcore since 1989. Bands and guests from around the world.

INSIDE OUT

(Noise) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm
crimesandtreasons@gmail.com

CABARADIO

(Talk) 11pm-12:30am
For the world of Cabaret. Tune in for interviews, skits, musical games and more. It's Radio with sass!

WEDNESDAY**SUBURBAN JUNGLE**

(Eclectic) 8-10am
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Not to be missed! dj@jackvelvet.net

POP DRONES

(Eclectic) 10-11:30am

ANOIZE

(Noise) 11:30am-1pm
An hour and a half of avant-rock, noise, plunderphonic, psychedelic and outsider aspects of audio. An experience for those who want to be educated and EArTated. lukemeat@hotmail.com

THE GREEN MAJORITY

(Talk) 1-2pm
Canada's only environmental news hour, syndicated by CIUT 89.5 FM Toronto or www.greenmajority.ca.

DEMOCRACY NOW

(Talk) 2-3pm

RUMBLETONE RADIO

A 60 60
(Rock) 3-5pm
Primitive, fuzzed-out garage mayhem!

ARTS REPORT

(Talk) 5-6pm

REEL TO REEL

(Talk) 6-6:30pm
Alternating Wednesdays
Movie reviews and criticism.

DISCORDER RADIO

(Talk) 6-6:30pm
Alternating Wednesdays
Discorder Magazine now has its own radio show! Join us to hear excerpts of feature interviews, charts, concert calendar picks and other exciting morsels! For more info visit disorder.ca.

SAMSQUANTCH'S HIDEAWAY

(Eclectic) 6:30-8pm
Alternating Wednesdays
All-Canadian music with a focus on indie-rock/pop. anitabinder@hotmail.com

SHAMELESS

(Eclectic) 6:30-8pm
Alternating Wednesdays
Dedicated to giving local music acts a crack at some airplay. When not playing the PR shtick, you can hear some faves you never knew you liked.

FOLK OASIS

(Roots) 8-10pm
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997. folksoasis@gmail.com

SEXY IN VAN CITY

(Talk) 10-11pm
Your weekly dose of education and entertainment in the realm of relationships and sexuality. sexyinvancity.com/category/sexy-in-vancity-radio

HANS KLOSS' MISERY HOUR

(Hans Kloss) 11pm-1am
Pretty much the best thing on radio.

THURSDAY**END OF THE WORLD NEWS**

(Talk) 8-10am

SWEET AND HOT

(Jazz) 10am-12pm
Sweet dance music and hot jazz from the 1920s, '30s and '40s.

DUNCAN'S DONUTS

(Eclectic) 12-1pm
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. duncansdonuts.wordpress.com

WE ALL FALL DOWN

(Eclectic) 1-2pm
Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd.

www.weallfalldowncitr.blogspot.ca

INK STUDS

(Talk) 2-3pm
Underground and indie comix. Each week, we interview a different creator to get their unique perspective on comix and discuss their upcoming works.

JAPANESE MUSICQUEST

(World) 3-3:30pm
Syndicated from CJLY Kootenay Co-op Radio in Nelson, B.C.

FRENCH CONNECTION

(World) 3:30-5pm
French language and music. www.fcabc.org

NATIVE SOLIDARITY NEWS

(Talk) 5-6pm
A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity.

ARE YOU AWARE

(Eclectic) 6-7:30pm
Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

EXQUISITE CORPSE

(Experimental) 7:30-9pm
Experimental, radio-art, sound collage, field recordings, etc. Recommended for the insane. artcorpse@yahoo.com

LIVE FROM THUNDERBIRD RADIO HELL

(Live Music) 9-11pm
Featuring live band(s) every week performing in the CİTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

FUNK MY LIFE

(Soul/Dance) 11pm-12am
Grooving out tunes with a bit of soul and a lot of funk, from the birth of rhythm and blues to the golden age of motown, to contemporary dance remixes of classic soul hits. We explore Brazilian funk, Japanese breakbeat anthems, the British motown remix scene, Canadian soul and disco that your parents probably made out to and the classics of American soul. Soul in the City's Oker hosts with guests to bring that extra bounce to your step.

AURAL TENTACLES

(Eclectic) 12-6am
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre. auraltentacles@hotmail.com

FRIDAY**FRIDAY SUNRISE**

(Eclectic) 9:30-10am
An eclectic mix of indie rock, hip-hop and reggae to bring you up with the sun.

ALTERNATIVE RADIO

(Talk) 9-10:00am
Hosted by David Barsamian.

CİTR LISTENER HOUR

(Eclectic) 12-1pm
Tune in each week as you, the CİTR fan, gets to program an hour of adventure for the whole world to hear! For more info, contact program coordinator Bryce Dunn at citrprogramming@club.ams.ubc.ca.

BARNBURNER

(Eclectic) 1-2pm
The greasier side of rock 'n' roll, rhythm 'n' blues, and country... Crack a beer, order some BBQ, and get your boogie on.

RADIO ZERO

(Dance) 2-3:30pm
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood and whatever else. www.radiozero.com

NARDUWAR

(Narduar) 3:30-5pm
Join Narduar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo...doot doo! nardtuar@nardtuar.com

NEWS 101

(Talk) 5-6pm
See Monday for description.

CİTR SPORTS LIVE

(Talk) 6-10:30pm

THE VAMPIRE'S BALL

(Industrial) 12-4am
Dark, sinister music to soothe the and/or move the Dragon's soul. Industrial, goth and a touch of metal too. Blog: thevampiresball.blogspot.com. thevampiresball@gmail.com

SATURDAY**THE SATURDAY EDGE**

(Roots) 8am-12pm
A personal guide to world and roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits! steveedeg3@mac.com

GENERATION ANNIHILATION

(Punk) 12-1pm
A fine mix of streetpunk and old-school hardcore backed by band interviews, guest speakers and social commentary. crashinburnradio@yahoo.ca generationannihilation.com

POWER CHORD

(Metal) 1-3pm
Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff the Metal Pimp.

CODE BLUE

(Roots) 3-5pm
From backwoods delta low-down slide to urban harp honks, blues and blues roots with your hosts Jim, Andy and Paul. codeblue@buddy-system.org

THE LEO RAMIREZ SHOW

(World) 5-6pm
The best of mix of Latin American music. leoramirez@canada.com

NASHA VOLNA

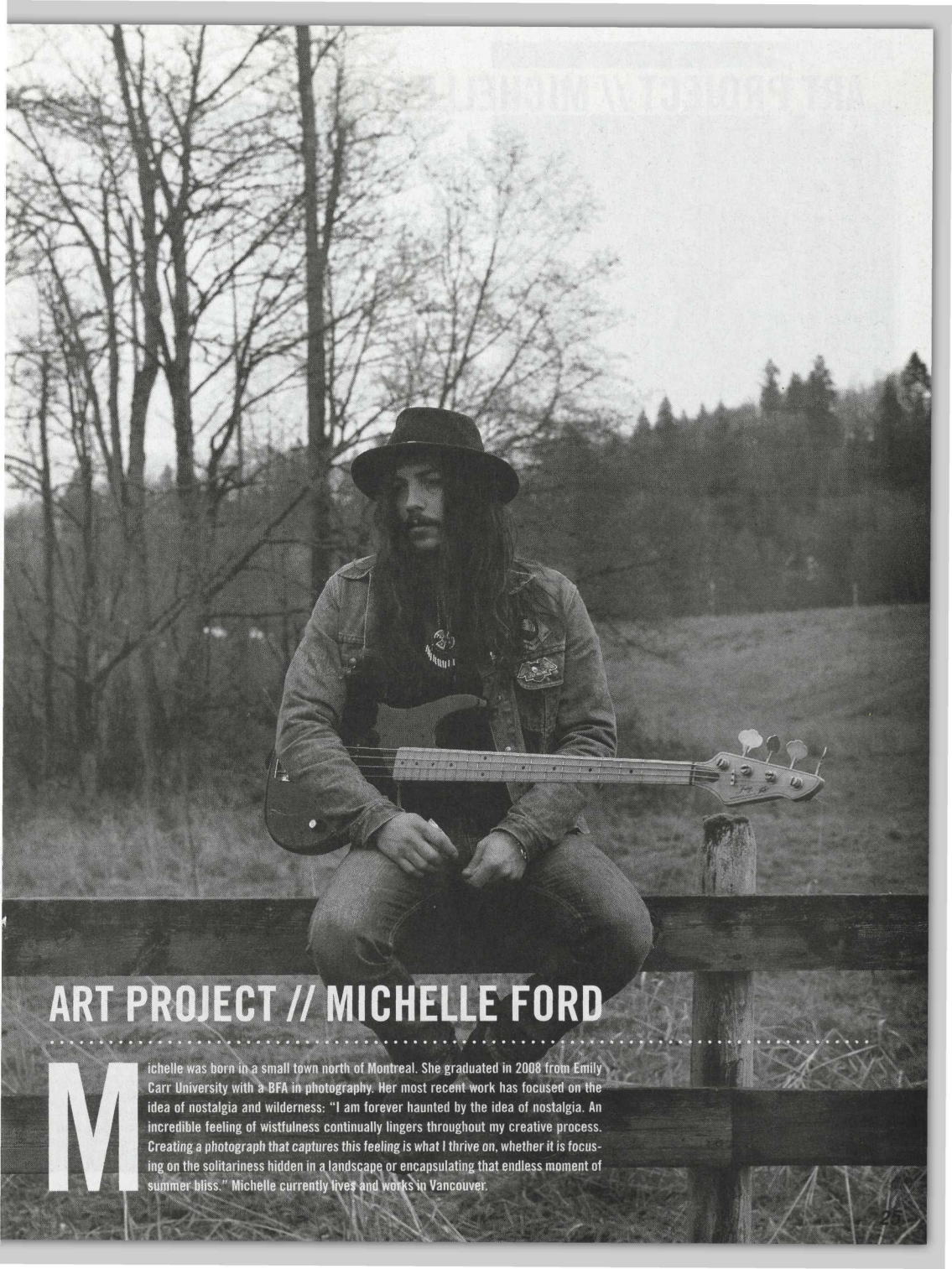
(World) 6-7pm
News, arts, entertainment and music for the Russian community, local and abroad. nashavolna.ca

NOTES FROM THE UNDERGROUND

(Electronic/Hip-hop/More) 7-9pm
Start your Saturday night off right with our weekly showcase of the local underground DJ and electronic music scene. notesundergroundradio.blogspot.com notesundergroundradio@gmail.com

SYNAPTIC SANDWICH

(Dance/Electronic) 9-11pm
If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you! www.synapticssandwich.net

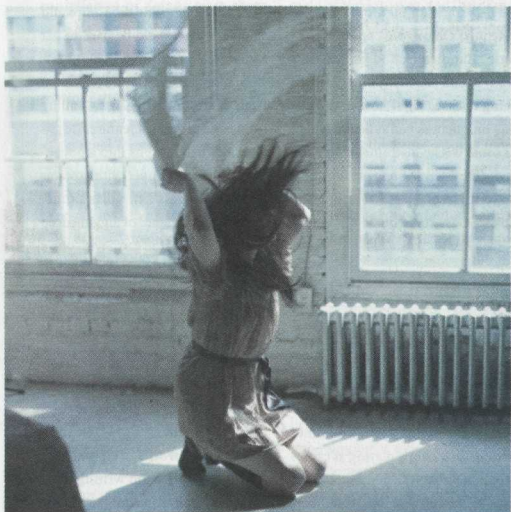


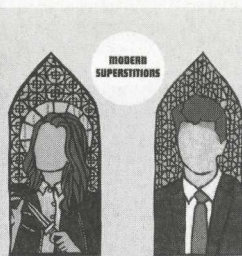
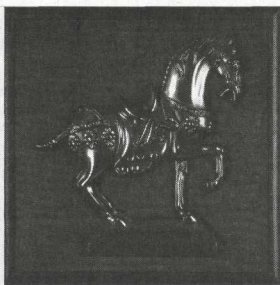
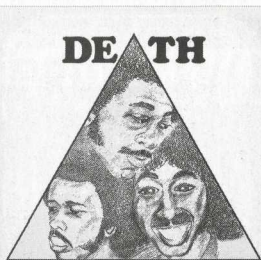
ART PROJECT // MICHELLE FORD

Michelle was born in a small town north of Montreal. She graduated in 2008 from Emily Carr University with a BFA in photography. Her most recent work has focused on the idea of nostalgia and wilderness: "I am forever haunted by the idea of nostalgia. An incredible feeling of wistfulness continually lingers throughout my creative process. Creating a photograph that captures this feeling is what I thrive on, whether it is focusing on the solitariness hidden in a landscape or encapsulating that endless moment of summer bliss." Michelle currently lives and works in Vancouver.

ART PROJECT // MICHELLE FORD







UNDER REVIEW

AKRON/FAMILY
S/T II: THE COSMIC BIRTH AND JOURNEY
OF SHINUJU TNT
(Dead Oceans)

Imagine placing *Animal Collective* and *Neutral Milk Hotel* in a blender, spamming the pulse button, and adding hints of the *Flaming Lips* every once in a while for extra flavour. The sound emitted by this concoction would sum up Akron/Family's newest album, *S/T II: The Cosmic Birth and Journey of Shinju TNT*, quite well. Noise and more noise—albeit well applied—is the staple of this nearly hour long trip into foreign territory. But there's a deeper side to it, a calmer side, and that is why *Journey* is such a fantastic album—it evokes so many emotions, tugs at so many imaginative desires, and simply ushers in a sense of peace and tranquility, despite being so intricate and often rambunctious.

"Silly Bears" brings the adventure to a start with a combination of dirty synthesizer and heavily modulated guitars, all entwined with a droning percussion rhythm. Seth Olinsky, singing in his very best *Avey Tare* voice, tugs along the wall of sound. Then, the mood changes, and the happy-go-lucky tone of the opener quickly transforms into a smooth, slowly sung ballad that brings both peace and serenity. And that's just what makes *Journey* so damn good—the sheer variety.

"So It Goes," the album's strongest track, is a solid rock song with haunting vocals and a great instrumental

performance by both Dana Janssen and Miles Seaton. This effect is recreated well on the very next track, "Another Sky" (reminiscent of Paul Simon's solo work) with easily one of the catchiest melodies of 2011 thus far.

The second half of the album further exemplifies the band's talent at crafting beautiful psychedelic melodies. The last two songs on the album flow smoothly and sweetly, with serene vocal harmonies and subtle string work, ending with a crescendo of synthesizers and drum rolls. The simplicity of the excellent "Creator" closes the album so acutely it's almost uncanny.

Though not severe enough to hamper this amazing record, the album does carry one fault: The production is hit or miss. For some songs, it's perfectly adjusted to accompany Olinsky's voice with the rest of the band; on other tracks, the man's poor voice is drowned out by all the noise and commotion, leaving the songs both empty and overpowering.

Akron/Family have crafted a sensual experience by creating a serene, trippy audio landscape adorned with creativity and spark. This is the perfect relaxation album, an album to enjoy with a cup of coffee before heading out into the bustling world. It'll help slow down time and rouse the mind. It may be derivative here and there, clearly inspired by musicians of our time, but it stands its ground well. *Journey* is a great start for the already-immense 2011 year.

—Kamil Krawczyk

BUKE & GASS
RIPOSTE
(Brassland)

I should probably start by pointing

out that Buke & Gass make their own instruments and that the duo has taken their name from the musical chimeras that they play—seeing as how everyone else who writes of Buke & Gass begins by stating the same. But that's a cheap and useless fact about the band—you can't really tell that these are unique, homemade instruments. *Riposte*, their latest full length offering, sounds like a twangy, high-tension prog-punk record with mesmerizing vocals. The homemade instruments are a forgettable detail compared to Arone Dyer's vocal range and ability to belt out engaging choruses while miming the style of a host of '90s female vocalists. Capable of sounding like everyone from PJ Harvey to Liz Phair, Dyer's singing is the focal point throughout *Riposte*, and it proves to be the driving force behind the best tracks of the album, opener "Medulla Oblongata" and the neurotic "Bundletuck." *Riposte* doesn't really sound like many other records being released right now, and while this uniqueness could be attributed to some wacky instruments, it's the duo's creativity in songwriting and a powerful set of pipes that really make Buke & Gass stand out.

—Tony Kess

DEADHORSE
DEADHORSE
(Saved by Radio)

Like a psychedelic zombie stallion, Calgary's Deadhorse burst from the gate with their self-titled debut album. After having spent a summer honing their chops playing at campgrounds across B.C. and Alberta, the band teamed up with the awesome Jay Crocker to record their debut. They

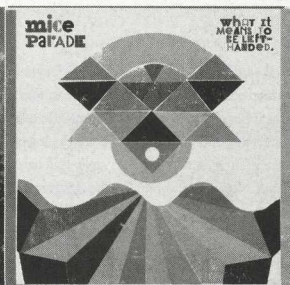
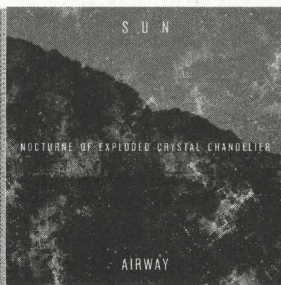
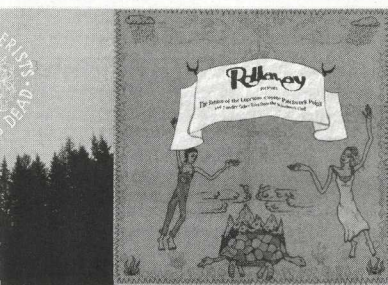
spent two weeks recording live off the floor at a band member's house and then put the finishing touches on at Sea Legs, Crocker's analogue "recording grotto."

You can tell that they've put in the hours to gel as a unit, but the feel is never stiff or forced. Rather, with a bit of swing and a lot of attitude, Deadhorse confidently lays down a set of psychedelic, blues-inflected garage rock.

With a serious Nuggets compilation vibe, Deadhorse has brewed a bubbling potion of vocal harmonies, shuffling rhythms and raucous guitar overdrive. The album's analogue recording really meshes with the band's classic sound. It would have been a disservice to the songs to have recorded them onto a computer with ultra-clean, digital sound. The spring reverb, tape echo and tube amps add character that would be hard to get with modern recording techniques.

Standout track "Upon a Mountain High" starts out with ghostly wailing from co-lead vocalist Jennifer Crighton, and then morphs into a power-chord-driven stomper with stream-of-consciousness lyrics that narrate a mystical experience of digging deep into the heart of the earth with one's hands and pushing the displaced dirt up into a mountain. Also great is "I'm a Lawyer," with its awesome use of silence and space—the better to showcase Danny Vescarelli and Crighton's harmonized lead vocals—and "Cushion," with its steady beat and resonant melody.

Deadhorse works well because it sounds like a band writing what comes naturally to them: raw garage rock freak-outs balanced with calm



passages of psychedelia. You get the feeling that they'd be great live.

—Douglas Mackenzie

DEATH SPIRITUAL MENTAL PHYSICAL (Drag City Records)

For over 30 years, Detroit proto-punks Death's sole legacy laid in the grooves of an obscure and highly sought after self-released seven-inch. That was until Bobby Hackney Sr., one of the three brothers that made up the little known power trio, dusted off the old demo tape he had in his attic and handed it into eager hands of Chicago's Drag City Records. In 2009, Drag City released *...For the Whole World To See*, seven blistering tracks that garnered acclaim from the likes of Jack White and Mos Def. Two years on, Drag City has decided to unleash another compilation of demos from these unlikely punk visionaries. *Spiritual Mental Physical* offers ten more low-fi tracks from the Hackney brothers that continue the story of a talented band ahead of their time.

Spiritual Mental Physical is comprised of tracks that show the many faces of Death. The quirky opener "Views" and the hardcore riffs in "The Masks" predict punk rock. Instrumentals like "David's Dream" and "Dannis on the Motor City Drums"—a two minute and 15-second drum solo—showcase the brothers' youthful talent. Then, of course, there is the pure Detroit muscle of "Can You Give Me a Thrill?" and "The Storm Within," which take their influence from the Stooges and MC5. In its entirety, *Spiritual Mental Physical* further proves Death are just as important to the history of punk rock as any of the bands

that typically make the list.
—Mark PaulHus

THE DECEMBERISTS THE KING IS DEAD (Capitol Records)

The King is Dead isn't an album of returns for the Decemberists. It lacks the operatic bombast of *Hazards of Love*, for one, and there are no grisly folktales or 13-minute murder ballads to use as bookends. Apart from a few of the band's trademark nautical references, the album steers clear of the usual Decemberists' fare. Instead, the band settles into a lush, bucolic sound that has more in common with the musicians that inspire them than their own back catalogue. The pageant of Americana all-stars featured on the album includes Gillian Welch, who sings on seven of the ten tracks and brings out the rich grain of Meloy's voice, and Peter Buck of R.E.M., to whom several of the songs are a direct homage.

On the surface, it is an album about country life and charting the pits and swells of the seasons. But these aren't the broad strokes of an idealist depicting a lush, utopian natural world. A closer listen reveals that it is also about community, rural and urban, as influenced by front man Colin Meloy's recent move from the band's long-time base in Portland to a more pastoral area outside the city. On opener "Don't Carry It All," when Colin Meloy sings, "And you must bear your neighbour's burden within reason / And your labours will be born when all is done," he seems to be singing as much to his former neighbours in the city as to rural labourers, reflecting upon the way the seasons affect us all, no matter how

muffled they are by human constructs and individual concerns.

Throughout the turning and re-turning of the seasons in this urban pastoral, a little sun always manages to filter in and remind us that the Decemberists are, at their heart, devotees of Americana. While it may not be their most epic or thematically challenging work to date, it's nice to see them in natural light again.

—Miranda Martini

HAUSCHKA FOREIGN LANDSCAPES (Fat Cat)

Volker Bertelmann, the Düsseldorf-based pianist better known as Hauschka, is known for his explorative and evocative instrumental compositions and his ability to modify parts of instruments to achieve perfect arrangements and sounds, to which *Foreign Landscapes* also abides. Drawing upon a similar concept noted in his previous album *Ferdorf*, *Foreign Landscapes* extends his reference and inspiration from his childhood village to the various cities he has traveled to throughout the world. Though the concepts mimic each other, there is a noticeable shift in tone and presence in this album. *Ferdorf* contains more subtly sweet moments influenced by familial nostalgia, whereas *Foreign Landscapes* is a moody, intricate and overall hauntingly serious album, due to the sense of exploration and discovery projected by his prepared piano and 12-piece string and wind ensemble. "Sunny Mission" conveys tones of frenzied movement and thought with the heavy use of piercing violins and sporadically timed strings. It is a flourish of intense movements, but opening to

a moment of tenderness and potential sadness—a vision amongst the wreckage of spastic sounds. Juxtaposed entirely is "Kouseiji" which is intimate and soothing on account of Hauschka using just his piano, knowing the sincerity of his technique and the sentiment of the instrument itself. It is the perfect match for this intended purpose.

Foreign Landscapes is beautiful and creative, unsurprising considering its creator; however, for how good some of the moments are and how ingenious some songs can be, there is not the same sense of completeness and finality that has been present on other Hauschka albums, specifically *Ferdorf*. *Foreign Landscapes* is great because of Hauschka's use of imaginative instrumental arrangements and his vivid characterization of songs; yet, it leaves a sense of lingering, a void needing to be filled with a final purpose or that last note that could not be found.

—Kaitlin McNabb

IMAGINARY CITIES TEMPORARY RESIDENT (Hidden Pony)

Now this is my kind of music. Haunting, sweet, uplifting, soulful and emotive. Simply a two-piece with a little backup here and there, *Imaginary Cities* plays music that makes me want to cuddle with my lover as we watch the windows fog up and listen to the rain come down. Blues/folk singer Marti Sarbit and *Waking Eyes/Weak-erthans* multi-instrumentalist Rusty Matyas met one evening when Matyas was pulling sound duties for Sarbit's *Motown* cover band. Such a fan of Sarbit's smoky pipes, Rusty penned

a song and asked her to sing on it. When the finished product turned out as well as it did, it was clear that a musical partnership was in the making. *Temporary Resident*, their debut album is the result, and it is pretty stunning from top to bottom; “pretty” being the key word here. But in an album ripe with the pretty, I balk at trying to find a super-favourite, although “Where’d All the Living Go” is pretty great. Then again, I am a sucker for bare instrumentation and sweet vocal harmonies, even when the content has to do with failed love. A couple other stellar tracks are the rousing “Hummingbird” and “Ride This Out,” the latter sounding like an after hours church hoo-down that makes me want to sin and be forgiven. With tight, learned immediacy in the music, and a voice that reaches into the dusky dark and humid parts of the soul, *Imaginary Cities* is butter. Thick, rich, and when mixed with the right elements, it helps create something moist and fluffy. But this isn’t muffin music, nor is it simply icing. This is more like blues-fried cornbread with a hint of dark honey.

—Nathan Pike

JUVENILE HALL JUVENILE HALL (Independent)

Vancouver’s Juvenile Hall bears no bones about celebrating female punk rock by generating in your face lyrics, while loosely sticking to the concept of musical timing. Armed with guitars, drums and a somewhat surprisingly polished d.i.y. studio setup, the threesome exploit three-chord motifs with their raw harmonies. The album is simple in its delivery, which aids in its appeal—and you very well might find yourself humming a tune from the seven-inch all weekend long.

A note of caution: when you decide to sing “Eat Shit and Die,” ensure your partner or roommate receives a disclaimer. Truth be told, you might find the song perfect for navigating through your angst while biking in the traffic packed city streets. Another highlight is “High on Drugs,” which includes an intimate experience to an LSD trip, furthering their

theme of fury and fun. “Loser” warns of the impact your social life could have as a result of “deadly rumours.” The sound is punchy, but not overly aggressive. Juvenile Hall have the potential to abuse their instruments, but instead they settle for more of a refined feel on the debut, though I am sure their live act would not subscribe to that notion.

Sadie O., Krissy D. and Sid Stid Suicide make up the trio, and this seven-inch is a reflection of days spent in the garage jamming. Delete the lighter app on your iPhone, as there is no room for ballads or candy laced lyrics here.

—Slavko Bucfal

MODERN SUPERSTITIONS ALL THESE THINGS WE’VE BEEN TOLD (Killbeat Music)

Fret not, Ontarians; despite the Leaf’s outright terrible performance this year, Toronto has much more to offer than just bad hockey. Enter the Modern Superstitions, Eastern Canada’s answer to *Mother Mother* and the *Yeah Yeah Yeahs*. Produced by none other than Sloan’s Patrick Pentland, this short EP (clocking in at a mere 20 minutes) is a fun, casual romp through indie music’s recent history. The music is solid all around, but despite being a relatively new band, Modern Superstitions’ sound seems dated. Is the indie formula slowly withering away? Not quite. Simply put, *All These Things We’ve Been Told* is the EP that sounds like every other EP—but that’s not necessarily a bad thing.

Bands today face the grueling challenge of sounding unique. Many new acts are automatically described as ‘generic’ or accused of lacking any originality. Many will make the mistake of judging the Modern Superstitions far too quickly; “Go-Between,” for instance, begins with a typical indie pop riff, jumping into typical indie pop lyrics, and so on and so forth. Despite this opener, the album rapidly expands into something far more diverse and tangible. Nyssa Rosaleen delivers wonderfully catchy vocals that almost mimic Karen O at times. The guitar, drums and bass are all standard—nothing new or ground-

breaking, just clean, well-played and solid. The band is highly melodic, but yet so derivative. Finally, at the end of the short ride, “Mercy Line” comes across and delivers a shocker. It’s easy to say that the Modern Superstitions saved their best effort for last—the closing track is teaming with great guitar-play, fantastic drumming, rhythmic bass lines and an amazing vocal performance.

As expected, lyrically the tracks are witty yet devoid of any real depth or imagery; Rosaleen sings that she’ll “Be the girl between / For this modern love” and “The lines we draw are / The lines we cross;” nothing but simple phrases to fill the album up. Not that this is a bad thing. The Modern Superstitions utilize simplicity to avoid clutter.

Even though they’ve established a sound, the Modern Superstitions still need refinement. Despite plenty of talent, they just feel cliché and, blatantly put, typical. *All These Things We’ve Been Told* is merely a beginning, though; a sort of landing pad for the future. What is now a new-born band will soon grow and mature into something far more diverse. The Superstitions have their foot in the door.

—Kamil Krawczyk

MICE PARADE WHAT IT MEANS TO BE LEFT-HANDED (FatCat)

Mice Parade’s newest offering *What It Means To Be Left-Handed* is a metamorphosis, both in the progression of the album and the band’s overall discography. What begins as a fusion of flamenco guitar, jazz rhythms and West-African inspired melodies in “Kupanda,” for instance, ends as a darker shoegaze indie rock tune. The binding element, as with any Mice Parade record, is Adam Pierce’s expertly crafted rhythms, often flirting with jazz beats and fast breaks. The band has transformed over the years by adding extremely talented musicians, including classical guitarist Dan Lipper, whose perfectly plucked strings often provide brilliant leads. But there is one element that separates this album from any other in the band’s history.

Continuing the movement toward musically complex, yet accessible and catchy pop driven tunes, as evidenced by their previous self-titled effort, *What It Means To Be Left-Handed* instantly attracts the listener with gorgeous pop melodies, often outlined by the sweet vocals of Caroline Lufkin. Her presence on the album simply pushes the sound into another dimension of greatness. After the worldly, folk-infused opening, the band presents their blend of indie-folk-pop with “In Between Times,” a song that moves from soft and sweet to sonic chaos, all the while indulging the listener with a super catchy chorus. After listening to the first two songs, it is advisable to stop and reflect, perhaps press the repeat button and really take the time to hear the complex nuances of the music.

Enough can’t be written about the rhythms that keep that album flowing. It is rare to have a band’s sound highlighted by the rhythm section, but Pierce’s skins are worthy of the distinction. The drums sound as if they were recorded in an open room, creating a natural and organic feel without ever overpowering the other components. Just when you think they have created the perfect song, along comes “Old Hat,” an absolutely beautiful soundscape of dizzying classical guitar, pinned with piano and more of an electronic consistence to the drums. The crescendo is brilliant.

If there’s a criticism, it is a faint one. The album finishes on a darker, slower mood in “Marry Anne,” which is tad out of place from the energy generated from the previous songs. Be that as it may, *What It Means To Be Left-Handed* should be placed early as a nominee for an album of the year award.

—Slavko Bucfal

PETE SAMPLES BEKONCOST (Independent)

Named after the outdoor miniature village in Beaconsfield, UK, *Bekoncost* is the last of four Pete Samples albums by Montreal/Winnipeg multi-instrumentalist Brent Freedman. “The narrative just seemed right to retire this Pete Samples guy,” Freedman

said on his website. The album was self-released, and comes either as a free download from his website, or in a handmade limited edition package containing the CD, with a booklet of photographs of miniature models made by Samples.

Listening to the album, it seems that Samples approaches music-making as he does his miniature art—with patience, meticulousness and an eye for detail. He wrote all the songs and played all the instruments, and as such, without a label to answer to, he has complete control over his art. You can hear this in the music—it is lush and layered, with dulcimer, xylophones, accordion and keys complimenting the guitars, bass and drums. Samples' vocals are worth mentioning too—breathy and hushed, but multi-layered for a stereophonic chorale effect. The songs have varied structure, with extended buildups, breakdowns and long instrumental interludes. What they have in common is a tendency towards simple, positive pop chord progressions and driving, four-on-the-floor kick drum rhythms. It's quite cool when Samples takes a simple, repetitive melodic motif and gradually builds a song up around it to a climactic intensity. What this means is that the music will appeal to those who appreciate Samples' tightly controlled, composed style of songwriting, but people who like more of a loose, live feel may be left wanting by the lack of group dynamics and improvisation.

Bekonscot is Freedman's farewell to his eight years of working under the Pete Samples moniker, and according to him, it is the first of his albums "that feels complete." At times melancholy but always sounding hopeful, it seems as though Samples has taken a project to a conclusion that is satisfying to him.

—Douglas Mackenzie

ROLLAWAY THE RETURN OF THE LONESOME PATCH- WORK PULPIT, AND SUNDRY OTHER TALES FROM THE RAINBOW'S END (Independent)

There is a divide for me with this album, the fourth from Vancouver

transplants Rollaway. Part of me really enjoyed this music, a light quirky play on folk/country that reminded me of **the Buttless Chaps**. Singer Benton Roark adopts a nasally, syrupy country voice that taps into **Bob Dylan's** Nashville Skyline croon and a touch of **Neko Case**, if she were a dude with less range. At times it's fitting to the music and at other times it just falls flat—especially when the music itself is of such quality listening. But to be fair, the album is really good and despite a near stumble out of the gate in the first song or two, *The Return of the Lonesome Coyote Patchwork Pulpit*, and *Sundry Other Tales From the Rainbow's End* does a decent job of pulling me in with some seriously pretty guitar work and well written songs that create little ripples in the places where I feel my emotions. "Paperhat Loveboat" is one of a few songs that fit Roark's and shaker/vocalist Sarah Wolfman-Robichaud's vocal interplay perfectly, while "Northern Star" sounds like it might have been born in a basement sometime in the mid '70s, with its fancy-free, woody sort of folk feel. There is a dirty-southern-gothic-rock-country-folk thing going on with this music, which was hard for me to get into. Part of me wanted to pass it off as "not being my thing" but the musicianship and lyrical quality is just too good to deny.

—Nathan Pike

SLAM DUNK THE SHIVERS (Old Life)

The Shivers, the new release by Victoria four-piece and CïTR chart favourite **Slam Dunk**, isn't actually all that new—it's a collection of the previously released bonus tracks from their self-titled seven-inch debut on Old Life Records with two new tracks added. The repackaging of old material aside, why mess with a good thing? On *The Shivers*, **Slam Dunk** avoids the frequent shortcoming of a lot of garage rock bands—engaging in concert, yet dull on record. That this record slays almost as hard on my shitty laptop speakers as **Slam Dunk** does in a live venue is a testament to

the quality of the recording. They're undoubtedly one of the most fun bands to see, and the price of admission usually comes with a free burrito or two (really).

The Shivers is ten songs of expertly crafted garage rock, heavy with hooks and sing-along choruses. Within the album, "Do The Slam Dunk" stands out as it is addictively catchy. Meanwhile "Ratcatcher," a newer track, shows that the band is capable of doing more than just tearing through fast and fun rock tracks. The album is set to release on vinyl on March 3. Until then, all the tracks are available for free download through BandCamp.

—Tony Kess

SUN AIRWAY NOCTURNE OF EXPLODED CRYSTAL CHANDELIER (Dead Oceans)

How aptly named. This Philly band's first full length effort is indeed an explosion of crystal prisms hitting the light and reflecting kaleidoscopic sounds back upon its listeners. It's the type of lazy, hazy pop that will put your head in the stars, in clouds or in cotton candy. Wherever it is, it's bound to be colourful, and sweet.

The opening track "Infinity" bursts like a hopeful reawakening dawn, and this bright tone maintains throughout. "Shared Piano" and many others sound like those sparkling, clean, wide-eyed outfitted intros from the TV show *Skins*. "Oh, how we put the days away / We just danced beneath the sea of snakes," is the sort of youthful escape bandleader Jon Barthmus writes about on "Put The Days Away." Along with Patrick Marsceill sculpting the thick textured sound atmosphere, they recorded the album in Barthmus' basement studio and, although the reverb is heavy, there is an overall sleek sound. It's pretty pop: bright and delightful.

Sun Airway might not be entirely memorable, since all their songs are similar enough to blend into a thick mess, but then again, can you remember clearly the last time your head was in the stars? I think not. And if you can, then your head wasn't deep

enough in the cosmos.

—Ming Wong

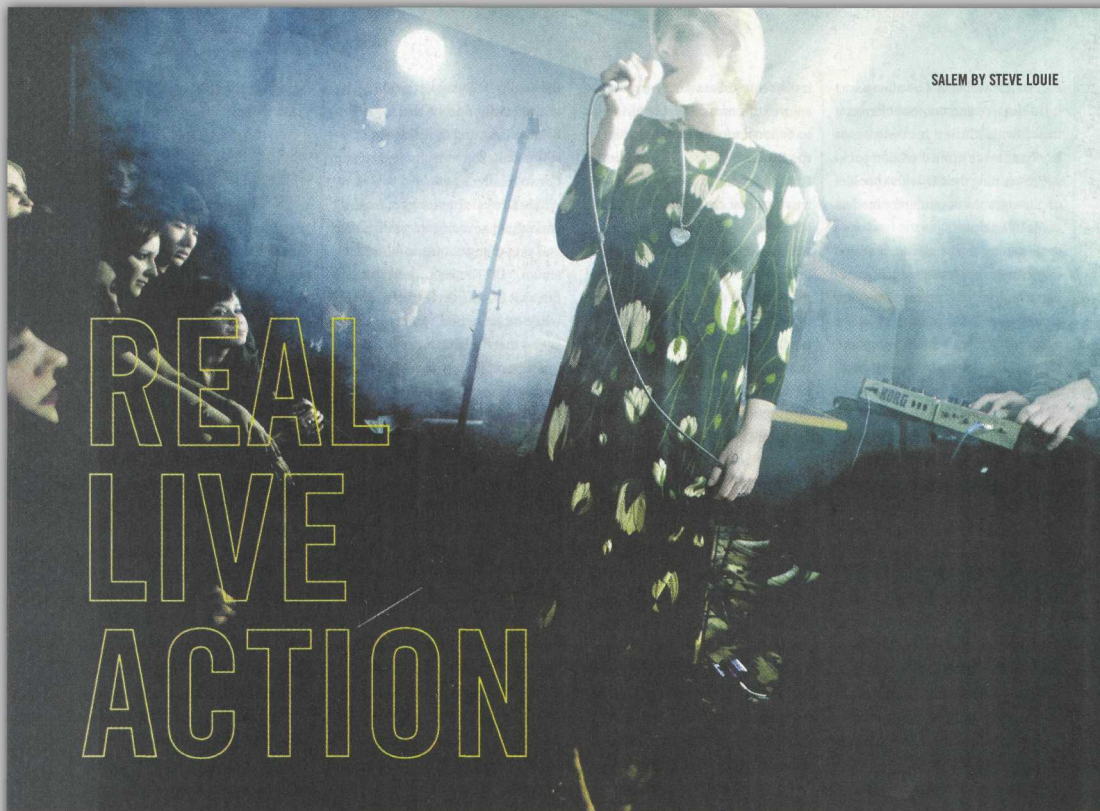
WE FOUND A LOVEBIRD WE FOUND A LOVEBIRD (Independent)

When looking for inspiration, Vancouver's **We Found A Lovebird** traverse no further than the city they reside in. Scrawled across their lyrics and etched onto their album artwork, the influence of the city is ever-present on their self-titled release: it shapes their personal experiences, musical styles and lyrical content.

We Found A Lovebird's self-titled release is a bit indescribable; it is not quite indie pop, yet not complete rock 'n' roll or folk either. Instead, it is a hybrid of melancholic voices, a brass section, femininity, shoe-gaze sounds and rock guitars most epitomized by "I Need A Good Drunk." This is a laid back tune that's smooth and thoughtful, up until each factor culminates into a tempo breakdown before ultimately starting back up into its soft melody. Edged with darkness, "The Lament" is definitely the best cut on the album. Soft yet strained vocals with a surly demeanour add an ominous presence to an otherwise upbeat affair. Harmonized and muted trumpets, along with the drumbeat and guitar, make it punchy and danceable, while synthesizers provide an organ chorale sound supporting the feeling of "Thank Heaven for those bound for Hell / Thank God it's never easy to tell."

Perhaps the minor downfall is that the exhaustive genre changes that occur do not always make sense. "The Lament," a song so filled with cynicism and charm, is preceded by an almost calypso-like song "Concertina" and followed by the heavily rock tinged "Reality TV." As separate entities, most of the songs are fun, quirky and interesting (save "O Avenue Park") but compiled together do not compliment each other like a more fine-tuned album would. *We Found A Lovebird* captures space within the Vancouver music scene, but has yet to really formulate an identity.

—Kaitlin McNabb



REAL LIVE ACTION

GRINDERMAN / ARMEN-RA November 26 The Commodore

The pre-show scene was just as I imagined it would be: multiple bearded older men wandering around, some lounging with their significant others, hoping to relive the glory days. The younger generation was still represented plentifully, however, which became more evident as the show neared and the floor began to crowd. A tremendous excitement and a rebellious punk energy hovered over the mass as the shades lowered on the windows. Critics have claimed Grinderman to be an effort on Nick Cave's part to reclaim his youth, to explore the roots of the Birthday Party. We weren't here to serenely enjoy the Southern blues, folk, and lovely poetic monologue of Cave as heard in the *Bad Seeds*. This was going to be pure, chaotic rock 'n' roll.

This energy certainly wasn't tapped by Armen-Ra, a strange, androgynous figure who strolled out to play Armenian laments on his theremin and to generally freak us out in preparation for the main act. The crowd was largely left speechless. The feelings of confusion and displacement Armen-Ra caused in me didn't quite coincide with the total ecstasy and fulfillment I would experience later by witnessing one of my musical idols up close and personal. I still haven't figured out the reason for this opener, but the complete absurdity of the choice is spectacular in its own way. When Nick Cave finally walked on stage, following the other three members, a surge went through the crowd, manifesting itself in a pulsating thrust toward the stage. This pushing and shoving, tending primarily

toward the figure of Nick Cave like a compass pointing northward, would continue throughout the show. While bothersome at first, this constant ebb and flow, this discomfort, this heat, gave a whole new life to the performance as Grinderman throttled and blasted through almost their entire discography (be it only two albums). The vitality of the 50-plus-year-old Cave—looking like the image of his younger self that I had seen in the chaotic Birthday Party DVD *Pleasure Heads Must Burn*—was infectious.

A surprise was the fact that Cave played guitar throughout most of the tracks. Having gotten so

used to a Nick Cave who recited poetry while playing the piano or buzzing on a harmonica, this change was another representative of the fantastic flood of youth that can be heard in Grinderman's albums.

While his musicianship was nice, the greatest moments were those when Cave roamed about the stage, howling out his lyrics while pointing, thrusting, sweating and occasionally grabbing fans' hands. At one point he even pulled a crowd-surfer on-stage, tossing him to the floor and stomping his foot on the guy's chest until the song was finished. One moment that sticks out was when he hovered straight above me, screeching into the microphone "I just want to relax! I just want to relax!" and I was immediately brought back to the young Cave from the Birthday Party, and I felt like I was a part of that; I was somehow closely connected with this man I had heard so many times, at a distance, through headphones or speakers.

—Andy Resto

THE BOOKS / THE BLACK HEART PROCESSION

The Vogue Theatre / December 6

Though I was thoroughly absorbed by the Black Heart Procession's background visuals, maybe too absorbed, they didn't really seem to make any sense. I wondered if the looped pictures of vampires, dragons, the Alps and the Pope were in place to subliminally evokes emotion to go with the music, or if it was just a Google image stream. Either way I think I laughed too loud at the Dracula images and I hope the band didn't think I was laughing at them. The best part of the Black Heart Procession's set was the musical saw that was played in the last song—that and Dracula.

I had no expectations going into experimental Boston band the Books' set, but it was extremely enjoyable. They have great inspirational visuals featuring mashups of YouTube clips and educational footage with innovative effects and text. The three-piece played live bass, guitar and cello, and were accompanied by prerecorded backing tracks.

There was one song in which they used tapes from an early '90s kids recording toy, TalkBoy (or the pink TalkGirl) which you might remember from *Home Alone 2*. Using a TalkBoy tape found in a thrift store, the Books manipulated quotes like "I'm gonna rip your hair off and you're going to be bald," "I wish I was a boy" and "I wanna blow your brains out" and made it into a song called "A Cold Freezin' Night."

The Books' live experience was dependent on both their musical and video components. One song featured a family movie montage featuring a band member's brother, Mikey, who helped write the song (and made a guest appearance. Lots of people yelled "Yeah Mikey!"). Another was set to a mash of educational accupressure footage. They also used the soundscapes of Tokyo, like the scraping of high heels in their song "Tokyo." Overall the show was great but one could have a very similar experience by watching their videos on the DVD Playall.

—Olivia Meek

BISON B.C. / HAGGATHA / WEAPON / PURPLE RHINESTONE EAGLE

The Biltmore / December 10

Vancouver is not exactly well known for being a fertile breeding ground for successful metal bands. Aside from Black Mountain, Strapping Young Lad and 3 Inches of Blood, there haven't been any other credible heavy groups from this city to gain any significant recognition outside of Canada.

Bison B.C. definitely deserves to be added to this exclusive club. Combining thrash, stoner, death and most other metal subgenres you could care to mention, they're vital and contemporary while retaining the spirit of their musical heritage. In creative terms, they are only one or two steps behind Mastodon and High On Fire, arguably the leading lights in modern-day metal.

Opening the night's proceedings was the only band from out of town, Portland's Purple Rhinestone Eagle. Whilst some of their song writing is a little unrefined, they still crank out some seriously cool Sabbath-inspired riffage. Their flair for this was particularly evident on set highlight, "Burn It Down," complete with some super sexy bass-wah action. It's not often that the opening band on a bill gets calls for an encore either.

Things took a decidedly heavier turn when Weapon took the stage. The modicum of melody in their songs was expressed through some impressively nimble bass playing. This brought some extra depth to their otherwise visceral sound, like a more stoner rock take on Neurosis. Any band that introduces a song as being "about doing mushrooms in the woods" is obviously going to be good.

Haggatha picked up where Weapon left off, pushing heaviness to even further extremes. Their bleak and misanthropic noise was hard to stomach, especially when combined with their horrific strangled vocal style, reminiscent of the seminal Burning Witch. Uneasy-listening indeed.

The sheer ferocity of Bison B.C. threatened to cause the Biltmore to implode. "Slow Hand of Death" was frustratingly hampered by some over-excited moshers up front who got caught up in both the moment as well as vocalist/guitarist James Farwell's mic stand, prompting fellow vocalist/guitarist Dan And to diplomatically plead for "peace in the mosh" in order to calm the situation.

Three releases into their career, the band are already spoilt for choice when it comes to putting together their set list. While most of the songs they played were taken from their last album, *Dark Ages*, (including the awe-inspiring "Stressed Elephant" and "Fear Cave") we were also treated to a savage "Dark Skies Above" from their debut. Bison B.C.'s music is so densely complex that even if you're familiar with their work, it was hard to follow what was going on. As they piled through riff after riff, some of the subtleties were regrettably lost in the maelstrom. It's best to pay attention when seeing them live, because if you don't keep up, you'll get crushed in the stampede.

—Will Pedley

MYTHS

The Astoria / December 17

I'm a little embarrassed to admit that I never really appreciated noise music (loosely defined as the contemporary avant-garde mobilization of atonality and dissonance for listening pleasure) until I caught Lief Hall's performance at a small event at the Western Front this past summer. A friend of mine, a talented local drummer and noise aficionado, invited me to the event with the hope of cracking open my dormant noise chakras. In any event, I showed up, exhausted and sceptical just as Hall was starting her set. She stood in front of the mic and emitted what I can only characterize as otherworldly creaks, crackles and shrieks that simultaneously made my skin crawl while pushing all the noise pleasure buttons I didn't know I had. I immediately recognized that she was accessing and amplifying something that a broad spectrum of music lovers

unconsciously crave—pure timbre, the unadulterated grain of the voice. But she divested it of all of its unnecessary packaging, like meaningful lyrics and comfortable harmonies. No, this was the raw cacophonous feed and it made me tingle all over.

So when I heard that one of her other projects, Myths, was going to be playing at the Astoria, I was eager to check them out. I was pleased to discover that the two-girl band, consisting of Hall and Quinne Rodgers, channels the dissonant timbral richness I encountered at the Western Front show through melodic, occasionally lyrical, poppy-punk synth tunes that you can actually dance to. And a lot of folks were doing just that. "Deadlights" was a particularly catchy crowd favourite.

Unfortunately, Myths's set was really short (half an hour, tops). I would assume from their mini-CD, which features only four songs, that this is because they're still working on a corpus of material. Here's hoping that they keep on producing because it's such a breath of fresh air to encounter inspired local acts that aren't just blandly mimicking the trends radiating out of more cosmopolitan urban centres. These guys are doing totally singular sonorous work that flirts with the thresholds between sense and disorder. Some of their tunes come off like sonic epilepsy while others are more like shrill siren calls from another dimension. This is the kind of musical dynamism Vancouver needs much more of. But I fear that genuinely talented acts like Myths will be drowned out by a sea of schlocky Nickelback clones, some of which will go on to win multiple Junos.

—Dan Adelman

LITTLE DRAGON / BILLYGOAT

Fortune Sound Club / January 12

Despite being a snowy Tuesday night, the sheer turnout for Little Dragon's show at Fortune Sound Club—one of my favourite venues in Vancouver—was impressive. The crowd ranged from drunken British twenty-something's, to devoted fans of the Gothenburg-based band, to even Polaris Prize nominated rapper Shad. Regardless of



one's background, we were all packed in like sardines, waiting anxiously for the show to begin.

A hush carried over the crowd by the time Billygoat took the stage. The group managed to captivate the audience immediately with their electronic melodies, not to mention their stop-motion animations, which made the whole experience like none I've ever seen before. The best way to describe their artistic style would be a marriage of folk art and digital media. Their folk-electronic instrumentals were just as enigmatic as their animations, leaving plenty of the narrative to the audience's imagination. Their hour-long set had accomplished its goal of captivating the audience while leaving them hungry for more.

The crowd rejoiced as Little Dragon took the stage. Some people were so excited they yelled out, "ai shiteru!" (the Japanese phrase for "I love you!") at leading lady Yukimi Nagano. Their devotion came as no surprise, as the singer's performance took the show to a whole new level. The sight of her glow-in-the-dark, hot-pink nail polish and silver sparkling shoes, for instance, was enough to get the crowd frantically excited before the troupe even played a note.

Little Dragon's sound is original, without a doubt, but the way in which their pieces were played, re-edited and extended from their recorded counterparts only made me appreciate them more. Their set list consisted of songs mainly from Machine Dreams, with a few classics from their self-titled debut and unreleased material from their forthcoming album, *Ritual Union*. The vocals were smooth and rich with soul. The melodies were catchy without being stagnant. The drums were energetic and crisp, while the bass kept it all groovy and grounded.

Little Dragon's musical talent was reinforced by the chemistry the members have with one another. Fredrik Källgren and Håkan Wirenstrand played their instruments with much focus and conviction, both possessing the mastery and discipline of skilled surgeons. Erik Bodin played his drums with so much enthusiasm that at times it felt as though he had multiple hearts pumping blood through his veins.

Inevitably, as the front woman, Nagano stole the show. Not because of her looks, or anything superficial, but because of how at home she was on stage. She made grand, symbolic

gestures as she sang her lyrics. She danced with the music as though it were a spiritual entity. She played drums alongside Bodin, adding her own percussive elements to the music. It was like watching a Sufi perform her own brand of neo-soul music. She was queen of the stage that night, at one with her music.

—Chibwe Mweene

SEX CHURCH / DUFFY & THE DOUBTERS / TO BAD CATHOLICS Interurban Gallery / January 15

No one in Vancouver shows up on time for anything. This is why the Scratch Records show at the Interurban Gallery with Sex Church, Duffy & the Doubters and To Bad Catholics started late. At 10 p.m. the largely open space was pretty sparse, with about 25 people mulling around drinking Bowen Island beers and Dixie cups of wine, but after an hour the space felt snug and cozy.

To Bad Catholics started things off with a weird set. The showmanship of the duo was perplexing to more audience members than just myself. We were trying to figure out if their performance was artfully staged silliness or just poorly rehearsed. Having trouble seeing their instruments,

they asked for the floodlights to be turned back on, struggled with their equipment, forced their voices and were generally amateurish but well timed in their dance moves. Slowly the audience began to smile and laugh, first one person then another, because even if we weren't sure if we should be laughing-at or laughing-with, we were sure we should be laughing. It turns out (and I couldn't see this because I'm not tall and was standing towards the sound booth) neither keyboard set or the borrowed bass picked up for a bit of epic performance had been wired into the sound board. Pantomime! In the end, rec-room charm won over skepticism and To Bad Catholics got the closing verdict that their stage show was pretty good but could have used a director.

Next up was Duffy & the Doubters, and I have to be honest, they were pretty enjoyable. Rolling rhythms and rocking instrumentation paired with dissonant harmony had the crowd pleased (who would have expected such sweet convergence in songs with such primal thrust?). Unfortunately for this reviewer, an early appointment Sunday morning mixed with a later than guessed start to a Saturday rock show meant I had to leave only a few songs into Duffy & the Doubters' set. Verdict? If you haven't seen Duffy & the Doubters you should, just don't book yourself for an 8 a.m. wake up call the next morning.

[ed. A.B. was a last minute fill-in for our planned reviewer, but unfortunately she couldn't stay the whole show. The review initially ran online incorrectly, identifying Duffy & the Doubters as Sex Church. We apologize for the error.]

—A.B. Murray

SALEM / ANIMAL BODIES The Waldorf Hotel / January 22

First off, the show was really, really great. The Waldorf's Cabaret Room has an excruciatingly good sound system, and a friend of mine put it right when she described how the music touches your brain. The volume was full blast for Salem, whose rich chords, ghostly textures and piercing percussion penetrated intensely.

People were dancing and really feeling it. Musically, it was stunning. The band featured live rapping as well as their characteristic, shadowy female vocals. Visually, they were also stunning. The whole show pretty much consisted of a dark stage where you could barely make out the figures performing, interrupted occasionally by white strobes that flashed in front of the audience. Later in the show the strobes started flashing quickly, causing me to perceive bluish-green colours in the white light. It was a supernatural experience. Animal Bodies opened, and while they are one of my favorite local acts, I unfortunately missed their show that night.

I want to address the genre of music people are generally calling "witch house," although there are other terms too (some less politically correct than others). I don't think that the sound should be defined or pinned down so that we can do an iTunes feature on it, but I know that this term springs to mind for many people reading a Salem show review, and I want to contribute by discussing the group's influences. At first I didn't understand why it was called "house." The tempo is typically super slow, which explains the "drag" and "dub" terms used, but house music is usually much faster. But after experiencing the simultaneous danceability and dark emotional richness of the live performance, I made the connection. If you listen to '80s house from Chicago (the origin of house music) some of it has droney high pitched synth chords floating overtop a vocalist and rudimentary drum machine sounds. Many of the lyrics discuss longing and lost love or dismay about their world and the need to move to another planet. Straight up, house music is ghostly and sad. Just like Salem and their peers. Listen to "Face It" by Master C&J and you will know what I mean. I read a quote somewhere (I wish I remember who said it) that said something along the lines of: "the best dance music is sad." A huge misconception is exemplified in the Expatriarch blog in their witch house article:

"House" doesn't fit, as house

music has always maintained a joyous connection with the dancefloor, something definitely absent here."

Many people look at dancing as a form of light hearted escape even though it actually can be an integral component of the experience of human life, and dance music needs to encompass the full spectrum of emotions that any kind of music deals with.

Salem captures the essence of house's haunted ghostly roots and delivers a slowed down approach with modern, piercing percussion. Wikipedia cites Texas rap imprints Swishahouse as the originator of Salem's percussion technique. The hip hop influence is undeniable, even if you don't take the rapping into account. I can't help but feel like I'm in a southern rap video when I dance to this kind of music! As a dance music nerd, percussion is what I respond to the most, and the intricacy of Salem's rhythms is strong and moving. Whatever this new sound is, Salem does it right.

—Brad Winter

WEEN

The Queen Elizabeth Theatre / January 24

We all make mistakes. Being a Ween fan for over 20 years, I don't think my heart could have taken writing a griping report of the band's recent gig at the Queen Elizabeth Theatre, which a lot of people are calling a big disappointment. In a way, I can't say I'm surprised that one of the Weeners got too messed up to perform with his usual flair. But Ween has gained a reputation for enjoying illicit substances in the past and playing for pockets of equally messed up people. This stuff happens in a business where you're being passed free drugs most places you play, and it clearly happened to Gene Ween at the Queen Elizabeth Theatre.

An overly-high rock star shitting the bed amongst an otherwise ridiculously tight and professional band is bereft of excuses. Again, we all screw up, but fans also paid upwards of \$50 a ticket to watch a band meltdown on stage. Looking thinner, older and more ragged than I remember, a clearly off his rocker Aaron "Gene

Ween" Freeman started out pretty rough, train-wrecking especially hard on the 20-minute long "Reggaejunkiejew" as he disappeared and then came back to lay down on the stage for a while. After a couple more songs, the band lost patience and left him on his own to play sad versions of "Birthday Boy," and "Sarah." He was a mess the entire time. Then he walked off and it was over.

Though I wish I could recollect set list gems or personal highlights, I really don't have much. I sat down with my mates, felt elation at seeing the band, got giddy when they played "Fiesta," giggled when my buddy called "Mister Richard Smoker" seconds before they played it and then soon after I lost it, literally.

What I can report is that the rest of Ween was spot on. Mickey "Dean Ween" Melchiondo pulled off some insane guitar work, and drummer Claude Coleman was fantastic. As a band, Ween have always been oddly talented, even back in their days of huffing Scotchguard, smoking too much grass and writing bizarre songs about ordering Mexican food. With a cult-like following, their shows have become the stuff of legend and, for some, this show was a dream come true. It's a shame that so many people went home unhappy, promising never to see the band again. But this wasn't a Ke\$ha gig full of dance choreography, it was Ween, and they're known for being brown. Unfortunately for many this night was just a lot browner than expected.

—Nathan Pike

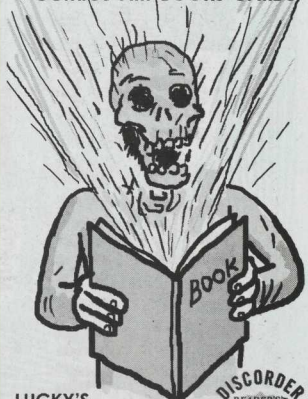
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TUESDAY

1 **LOW SPIN**
WE NEED SURGERY
+
VOICES IN THE ATTIC

WEDNESDAY

2 **PAUL ANTHONY'S**
TALENT TIME!
3RD ANNIVERSARY EDITION
DOORS 8PM SHOW 9PM

THURSDAY

3 **WEEKEND LEISURE**
KARAOKE

FRIDAY

4 **EAST VAN**
SOUL CLUB
BILTMORE EDITION
WITH RESIDENTS
SLIMROY + JONNY WAS
DOORS @ 9

SATURDAY

5 **THE BLOW**
PRESENTS:
ANYEVENTS OTHER THE BILTMORE
WITH RESIDENTS
SUNNY AND THE SUNSETS
"EARLY SHOW" - DOORS 10PM
COLOR MAGAZINE & ANTISOCIAL PRESENTS
WITH
GLORY DAYS
MYTHIANHUSLAND - SUGARBEY YAMA - RICHARD
"LATE SHOW" - DOORS 10PM

SUNDAY

6 **KITTY NIGHTS**
HOSTED BY
NYC STYLE BURLESQUE AND COMEDY
BURGUNDY BRUX +
THE PURRRFESSOR
+
DJ TEDDY SMOOTH

MONDAY

7 **NIGHTBUS**
LOUDER THAN LOVE
LIONS IN
THE STREET

TUESDAY

8 **TEEN DAZE**
YIP DECEIVER
SUGAR AND GOLD
(CO-PRODUCED BY DAREY AND NICHOLAS
FROM THE WYCKS)
WINNECOOPER NETWORK

WEDNESDAY

9 **WEEKEND LEISURE**
KARAOKE @ 11PM
PRESENTS:
THE BILTMORE & BEATROUTE PRESENTS:
ANYEVENTS, THE DEER, AND THE
BILTMORE PRESENTS:
MICHAEL
BERNARD
FITZGERALD
WITH SPECIAL GUEST
STEPH MAGPHERSON

THURSDAY

10 **HEY MARSEILLES**
WITH GUESTS
THE RUFFLED FEATHERS

FRIDAY

11 **BEATS WITHOUT**
BORDERS PRESENTS:
OKA
WITH SPECIAL GUESTS RESIDENTS
1-SP00N,
NILS
LADYRA
W/PERCUSSIONIST JOELYN
DEMERS

SATURDAY

12 **MARCY PLAYGROUND**
PRESENTS:
"EARLY SHOW" - DOORS 10PM
GLORY DAYS PRESENTS:
RUN WITH THE HEARD'S
ZOMBIE PROM
"LATE SHOW" - DOORS 10PM

13 **KITTY NIGHTS**
HOSTED BY
NYC STYLE BURLESQUE AND COMEDY
BURGUNDY BRUX +
THE PURRRFESSOR
+
DJ TEDDY SMOOTH

SUNDAY

14 **THE PEOPLE'S**
PROM
2011
VALENTINES
DAY PARTY
FROM 4 TO 10PM
MANDATORY!

MONDAY

15 **HOSPITAL BLONDE**
THE SPREADS

TUESDAY

16 **SMITH**
WESTERNS
WITH SPECIAL GUESTS
SUN WIZARD

WEDNESDAY

17 **BAPTISTS**
WITH
GUESTS
7 INCH
RELEASE
PARTY

THURSDAY

18 **ICE CREAM**
SOCIAL
ROCK & ROLL
CLUB
BILTMORE EDITION
DOORS @ 9PM

FRIDAY

19 **LIVE ACTION PRESENTS:**
THE CORONAS
WITH RESIDENT
"EARLY SHOW" - DOORS 10PM
COLOR MAGAZINE & ANTISOCIAL PRESENTS
GLORY DAYS
MYTHIANHUSLAND - SUGARBEY YAMA - RICHARD
"LATE SHOW" - DOORS 10PM

20 **KITTY NIGHTS**
HOSTED BY
NYC STYLE BURLESQUE AND COMEDY
BURGUNDY BRUX +
THE PURRRFESSOR
+
DJ TEDDY SMOOTH

SUNDAY

21 **DRAGON FLI EMPIRE**
WITH
EMOTI0NZ
GROUND BREAKERS
+ DJ SWANN

MONDAY

22 **ARBOURETUM**
+
ENDLESS BOOGIE

TUESDAY

23 **ROCK & ROLL**
PIZZA PARTY
INDIAN WARS
BUMMER HIGH
HIGH DROPS
BUTLER FRESHME - KYLE SCALTY
FREE PIZZA - SOUVENIR

WEDNESDAY

24 **"MUSIC 80"**
SCHMUSIC PARTY
FROM 10 TO 12PM
HOT PANDA
ANALOG BELL SERVICE
THE ALBERTANS

THURSDAY

25 **THE BILTMORE PRESENTS:**
MAN OR
ASTRO-MAN?
WITH SPECIAL GUESTS
OCTOPUS PROJECT
+ THE JAMES T. KIRKS

FRIDAY

26 **THE UNCHAINED FOLK FESTIVAL**
THE BILTMORE PRESENTS:
JIM BRYSON &
THE WEAVER THANS BAND
WITH RESIDENTS
"EARLY SHOW" - DOORS 10PM
COLOR MAGAZINE & ANTISOCIAL PRESENTS
GLORY DAYS
MYTHIANHUSLAND - SUGARBEY YAMA - RICHARD
"LATE SHOW" - DOORS 10PM

27 **KITTY NIGHTS**
HOSTED BY
NYC STYLE BURLESQUE AND COMEDY
BURGUNDY BRUX +
THE PURRRFESSOR
+
DJ TEDDY SMOOTH

SUNDAY

28 **UPCOMING SHOWS:**
MAR 01 - THE CONCRETES
MAR 05 - AS0BI SEXU
MAR 11 - DIAMOND RINGS & PS I LOVE YOU
MAR 12 - KAKI KING
MAR 19 - WARPAINT
MAR 25 - AKRON FAMILY & DELICATE STEVE

MONDAY

29 **THE BILTMORE PRESENTS:**
WILD NOTHING
+
ABE VIGODA

TUESDAY

30 **MAR 26 - THE PARLOTONES**
MAR 28 - TORO Y MOI
MAR 30 - O DEATH & THE STRANGE BOYS
APR 01 - BRITISH SEA POWER
APR 11 - DEATH ANGEL
APR 22 - STARFUCKER

WEDNESDAY

31 **THE BILTMORE PRESENTS:**
ASTRO-MAN?
WITH SPECIAL GUESTS
OCTOPUS PROJECT
+ THE JAMES T. KIRKS

THURSDAY

32 **THE BILTMORE PRESENTS:**
ASTRO-MAN?
WITH SPECIAL GUESTS
OCTOPUS PROJECT
+ THE JAMES T. KIRKS

FRIDAY

33 **THE BILTMORE PRESENTS:**
ASTRO-MAN?
WITH SPECIAL GUESTS
OCTOPUS PROJECT
+ THE JAMES T. KIRKS

SATURDAY

34 **THE BILTMORE PRESENTS:**
ASTRO-MAN?
WITH SPECIAL GUESTS
OCTOPUS PROJECT
+ THE JAMES T. KIRKS

SUNDAY

35 **THE BILTMORE PRESENTS:**
ASTRO-MAN?
WITH SPECIAL GUESTS
OCTOPUS PROJECT
+ THE JAMES T. KIRKS

// CiTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF JANUARY

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Nobunny	<i>Raw Romance</i>	Burger	26	Shi Yi*	<i>s/t</i>	Holy Darkness
2	The Russian Futurists*	<i>The Weight's on the Wheels</i>	Upper Class	27	Ducktails	<i>Ducktails III: Arcade Dynamics</i>	Woodsist
3	The Weirdies*	<i>Volatile</i>	Independent	28	Crocodiles	<i>Sleep Forever</i>	Fat Possum
4	Surf City	<i>Kudos</i>	Fire	29	Violens	<i>Amoral</i>	Friendly Fire
5	Stereolab	<i>Not Music</i>	Drag City	30	Microbunny*	<i>49 Swans</i>	Independent
6	The Black	<i>Sun in the Day Moon at Night</i>	Moon Records	31	Black Mountain*	<i>Wilderness Heart</i>	Outside
7	Fergus & Geronimo	<i>Unlearn</i>	Hardly Art	32	Grimes*	<i>Halfaxa</i>	Arbutus
8	Fine Mist*	<i>Public Domain</i>	Independent	33	The Ugly Beats	<i>Motor!</i>	Get Hip
9	Swans	<i>My Father ... Up a Rope to the Sky</i>	Young God	34	Daft Punk	<i>Tron: Legacy</i>	Walt Disney Records
10	Salem	<i>King Night</i>	Iamsound	35	Tennis	<i>Cape Dory</i>	Fat Possum
11	The Go! Team	<i>Rolling Blackouts</i>	Memphis Industries	36	AHNA*	<i>s/t</i>	The Broadway To Boundary
12	Social Distortion	<i>Hard Times and Nursery Rhymes</i>	Epitaph	37	Y La Bamba	<i>Lupon</i>	Tender Loving Empire
13	Syl Johnson	<i>Complete Mythology</i>	Número Group	38	The Budos Band	<i>The Budos Band III</i>	Daptone
14	Orange Juice	<i>Coals to Newcastle</i>	Domino	39	Grasscut	<i>1 Inch : 1/2 Mile</i>	Ninja Tune
15	White Fence	<i>Is Growing Faith</i>	Woodsist	40	Fond of Tigers*	<i>Continent & Western</i>	Drip Audio
16	Brian Eno	<i>Small Craft on a Milk Sea</i>	Warp	41	Various*	<i>MusicWorks #108</i>	MusicWorks Magazine
17	Diamond Rings*	<i>Special Affections</i>	Secret City	42	Sean Nicholas Savage*	<i>Mutual Feelings of Respects and Admiration</i>	Arbutus
18	Elvis Costello	<i>National Ransom</i>	Hear Music	43	Eskmo	<i>s/t</i>	Ninja Tune
19	The Valuables*	<i>EP</i>	Independent	44	Charlie Louvin	<i>The Battles Rage On</i>	True North
20	Small Black	<i>New Chain</i>	Jagjaguwar	45	The North Sea	<i>Bloodlines</i>	Type
21	The White Wires*	<i>2</i>	Dirtnap	46	Hot Panda*	<i>How Come I'm Dead?</i>	Mint
22	The Hobophobes*	<i>s/t</i>	Independent	47	Melvin Davis	<i>Detroit Soul Ambassador</i>	Vampisoul
23	Gang Of Four	<i>Content</i>	Yep Roc	48	AfroCubism	<i>s/t</i>	World Circuit
24	The Walkmen	<i>Lisbon</i>	Fat Possum	49	Jon Mueller	<i>The Whole</i>	Type
25	Sex Church*	<i>6 Songs by Sex Church</i>	Convulsive	50	Aids Wolf*	<i>March To The Sea</i>	Skin Graft

CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (*) are Canadian. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CiTR's music coordinator a shout at (604) 822-8733. His name is Luke Meat. If you ask nicely he'll tell you how to find them. Check out other great campus/community radio charts at www.earshot-online.com.

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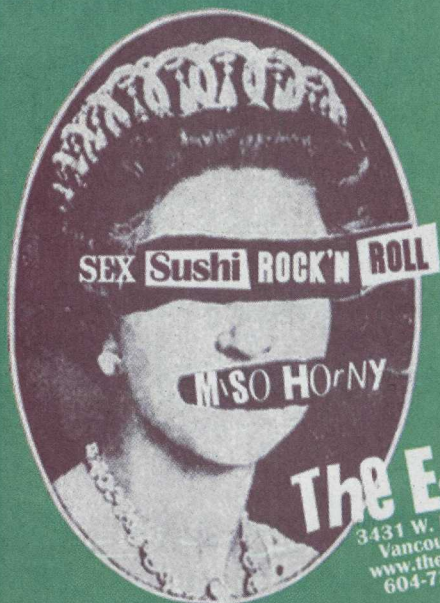
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Death – Spiritual – Mental – Physical CD/LP (Drag City)

The Decemberists – The King Is Dead CD (Capitol)



Deerhoof – Deerhoof Vs. Evil CD/LP (Polyvinyl)
Destroyer – Kaputt CD/LP (Merge)
Dirtnobles – Party Store CD/LP (In The Red)
Gang of Four – Content CD (Yep Rock)

The Go! Team – Rolling Blackouts CD (Memphis Industries)

Iron and Wine – Kiss Each Other Clean CD (Warner)

Kanye West – My Beautiful Dark Twisted Fantasy LP (Def Jam)
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Matthew Friedberger – Napolconette CD (Thrill Jockey)
P.J. Harvey – Let England Shake CD (Polygram)
Sic Alps – Mapa Asylum CD/LP (Drag City)

Smith Westerns – Dye It Blonde CD/LP (Fat Possum)

Social Distortion – Hard Times and Nursery Rhymes CD/LP (Epitaph)

The Streets – Computers and Blues CD (Atlantic)



Tennis – Cape Dory CD/LP (Fat Possum)
Tim Necker – Ravedeath, 1972 CD/LP (Kranky)
Wire – Red Barked Tree CD/LP (Pink Flag)
Young Galaxy – Shapeshifting CD (Paperbag)

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 Thurs and Fri 10:30 – 9:00
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